

MARRIAGE AND A WRITING CAREER—Page 10

The AUTHOR & JOURNALIST

APRIL, 1943

20 CENTS



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LETTERS

18 Books

A. & J.:

Author & Journalist is a valued friend, and has been on my desk year in and year out. Through its justly famous book lists, I have placed every one of my 18 juvenile books with such excellent firms as Viking, Longman's, Little Brown and others. The Author & Journalist is, indeed, my life-line, keeping me in touch with the great publishing firms. Without such aid, how could a writer in a tiny village up in the high red hills of Alabama ever have made the contacts she needed?

ALICE ALISON LIDE.

Minter, Ala.

Pleasant View

Mr. and Mrs. Bartlett:

About 20 years ago—I think to be exact it was in the fall of 1920—a little boy commenced his school career in the Pleasant View School about three miles northeast of Boulder, Colo. That little boy's name was Forrest Bartlett. His parents lived in that vicinity. They were both writers, and I understood they had chosen that quiet community because of their profession.

I was teacher in Forrest's room at that time, and I remember his mother came with him the first day, and I was impressed with her pleasing personality.

I am sure you are wondering why I am writing this. Today I received a circular advertising *The Author & Journalist*. One statement in that letter compelled my attention. "John and Margaret Bartlett, editors and owners, have been successful professional writers for over 25 years." Can it be possible that you are the parents of Forrest Bartlett?

MRS. ISOBEL BURDICK.

De Ruyter, N. Y.

► You're right, Mrs. Burdick. We are. Forrest started building crystal sets while going to the Pleasant View School, is now with Press Wireless and the father of Sonny, who will be entering school in a year or two. We have more to say about Pleasant View in the Mostly Personal column (next page).

Chicago Clean-up

A. & J.:

It's too late to enter the contest on the subject of publications whose second class privileges were revoked. But I'd like to have a word, nevertheless, after reading what some of the prudes and highbrows have to say in the February A. & J.

I know West Peterson, whose mags were the subject of second class revocation. He's a pretty decent sort and when he was writing himself turned out some good stories. His magazines carry no more pornographic stories than the average general magazines, though the paper isn't as slick.

Some people appreciate the true detective books. Last October, *True Detective's* lead article was written by me. I've written other stories for *TD*, but they were under my own name. This one wasn't. It carried the by-line of a lady who is listed in *Who's Who*. She is Miss Jessie Binford of the Juvenile Protective Association of Chicago. She has the backing of the most eminently respectable people in the Middle West. Her work is protection and help for youngsters. The story was titled "Where Lights Are Low." It told some details of the boys—and girls—in the back rooms of the saloons. It exposed crooked taverns, gambling joints and vice resorts in Chicago. To do so, it had to be sexy.

And yet . . .

The Chicago Daily News carried a full-column editorial about the article and the evils it exposed. Comments were received from persons you'd scarcely suspect of reading the low-down, trashy, detective magazines. They not only were in the high-brow class, but eminent in their fields. Most of them were wealthy.

Soon after the article was published, the Army cracked down on the State Street taverns and honky-tonks. They've stayed that way. The police removed the come-on girls from the taverns in the districts that were exposed. The teen-aged girls were sent back home where they belonged. I don't mean to imply that all is pure in Chicago now, but the taverns became so dead that one man was led to remark, "Hell, I think I'll get a bottle of liquor and go home and drink it with my wife." The professional gals still hang out at the taverns, but theirs is a precarious existence.

Of course, in order to write the facts—and I know they were facts, because I gathered all the material first-hand—it was necessary to relate some details that

perhaps shocked highbrows. But, after all, a highbrow can stand a little shock, can't she, if we can help to rescue a few young girls?

I think these people who are agitating so much about suppressing the "pornographic press," as they call it, probably never read the magazines. All they saw, probably, were the pictures which, in most cases, came from the morgues of newspapers where they had already been published.

W. J. BRANNON.

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MOSTLY PERSONAL

By JOHN T. BARTLETT, Co-Publisher



John T. Bartlett

I FEEL rather sorry for John Wilstach, who "loathes the country in winter." His "A Place in the Country" appears in this issue. It must be pretty sad, it seems to me, to live in the country just to save money. Margaret and I have always preferred country to town. When we married at Medicine Hat, and for a honeymoon took a through trip to Vancouver, where I was a reporter on the Vancouver *Sun*, the rented house I had waiting for her was on a two-acre tract on Lulu Island, in the mouth of the Fraser River. Tracts and farms were all around us. We had chickens and a big strawberry patch.

For five years in Colorado, 1919 to 1924, we lived on a farm. We went to Pleasant View—note Mrs. Burdick's note in our Letters department—because we needed to live cheaply and because we liked the country. Perhaps the latter was just a happy coincidence! It was a dilapidated old house painted a most terrible red, and the tall poplars in the yard were dying at the top. A photo we have of the place looks like a subject chosen by Erskine Caldwell and Margaret Bourke White to expose the living conditions of the underprivileged.

But there were some very nice rooms in the house. The well provided the best water we ever found anywhere, by taste and test (we sent a sample to the agricultural college). Of course, we sometimes had to get that water by walking to the pump through a blizzard; but what a lift to the spirit that was, once we had returned to the snug kitchen! Until a baby was coming, we had no telephone, and interruptions from visitors always were so few we welcomed them. We had a garden spot and a poultry yard. (A neighbor rented the farm land.) Completing my week's quota on Saturday, often after dark, I would go to the hen-house for our Sunday dinner. The views from that old house, toward the Rocky Mountains or the plains, were the best specific for a mail full of rejections that we ever found anywhere.

I can hear Mr. Wilstach remarking, "If it all was so wonderful, why did you leave?" For a combination of reasons. Writing activities and income grew.

Together we were earning \$100 to \$125 a month when we went to the farm; after a time we were doing several times as well. We needed to be where we could use a dictating outfit and a typist, and readily obtain household help. And the baby (second to arrive at the farm) had had pneumonia, and we blamed it on heating conditions; we didn't want that experience repeated. There were other things. It was time to leave the country. But how hard it was to go!

One of the most awful nights I ever lived through was that first night back in town, listening to the clanging streetcars and heavy auto traffic, and telling myself I had been a fool to think I could ever live and write away from country quiet. I survived—but perhaps I have never been the same since!

▲ ▲ ▲

New post on our staff is that of Poll Director, and Molly Adams is the first to fill it. One of these days you are likely to get a letter from Molly requesting your opinion on questions relating to the articles and departments in A. & J. We will appreciate your help very much. Editorially speaking, it is a move to put us in the groove and to keep us there.

▲ ▲ ▲

Did you know that casts requiring fewer male characters are currently sought by the play publishers—that some all-women plays are wanted? We are just completing a play market survey which has uncovered a surprising number of opportunities for writers in this field. The results will appear in our May issue along with Clifford M. Montague's "Checking the Play for Faults."

The May issue will also contain our Annual Market List of Syndicates. Like other special A. & J. market lists, it will be the best obtainable, in any form.

▲ ▲ ▲

When I wrote Rosalind Russell for the photograph on our cover this month, I said some nice things about her performance in "My Sister Eileen," which I liked very much. "I'm one of those odd persons," she tells me in a gracious note, "who has frequently nourished the idea of The Great American Novel. For years I've been pecking away on a portable at home, turning out sheet after sheet of manuscript, only to tear it up in disgust. At one time, when I couldn't decide whether to become a theologian, an actress, or a designer, I had another dream—I would become a newspaper worker. I believe my suppressed desires are expressed in any role which has to do with writing.

"And I'm going to write that novel yet!"

The photograph shows a scene with George Tobias, eccentric landlord, and Janet Blair, the flighty sister, in the New York basement apartment where much of the action occurs. It is a hilarious picture. And the plot (which, in emphasis, departs widely from the book) is not a bit more fantastic or wacky than the true-experience stories I've listened to of starry-eyed novices who, like Rosalind Russell in the play, went to New York to win writing success.

□ □ □ □

PAPER CUTS POSTPONED

A. & J. last month spoke of the importance of horse-sense in WPB programs. As we went to press, a 10% (maximum) cut for April 1 had been announced. But horse-sense made itself felt at Washington. Consideration was given to down-to-date facts of Canadian pulp production. Result: WPB rescinded the April 1 cut, has promised that no cuts will be made before July 1.

Meanwhile, adjustments to the original cut continue. Many magazines are going to smaller trim sizes and to more condensed or smaller type faces.

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THE AUTHOR & JOURNALIST

April, 1943

KEEP OUT OF THAT RUT!

. . . By **BERTRAM B. FOWLER**

I DON'T suppose that there ever comes to a writer a much bigger bang than the one he gets when he opens the envelope and finds that first check. Usually it arrives about the time when the aspiring writer is beginning to think that he has made a hideous mistake in not choosing brick-laying or tatting or hog-calling as a profession. Comes that first check, however, and the world takes on a different hue. Somewhere an editor liked a story well enough to pay real money for it. The typewriter begins to shine like an outcropping of pure gold and the rows of keys become a lode from which a fortune can be extracted.

A swell thing, that first check. But I maintain that the thrill of that first check can and should be repeated. The trouble is that not enough writers try to make it a habit to get at least one "first" check a year. The secret lies in banging out periodically a story that is virtually just as important a milestone as the first one he or she wrote.

So you've sold your first story. The editor wants more. There are maybe four or five, perhaps a dozen other magazines paralleling the one to which you sold. The stuff the first editor bought will go with other editors. In short, there is a market for that type of story. So you dig for plot ideas and start grinding out more of the same. Comes the second check, the third, then you're in the groove. You find you've hit pay dirt. You think fame and fortune wait just around the corner. Perhaps!

Sometimes it's only the junk yard, another name for the rut that gets more good writers than any single other trap in the business. It all depends on how long that streak of pay dirt you've struck is going to last. Neither you nor

the smartest editor in the country knows that. If this were not the case, once proud magazines wouldn't have met the new ones coming up as they slid down and out on their ragged coat tails.

Take a look at the junk yard, if you don't believe me. There you'll find the chassis that once topped their fields. If you'll look closer you'll see imprinted on them the names of the boys and girls who once were up there with their elbows next to the roast duck, but who now wail about the "good old days"—if they haven't starved to death.

This town, New York, the great mecca of



BERTRAM B. FOWLER

writers, abounds with these ghosts. The pity of it is that by once selling regularly they proved themselves writers. Their too-early headstones or their wraithlike writing existence are tragic in that their end was so unnecessary and avoidable.

I knew a writer who hit one of those lovely little pockets. He could whang out a certain type of love story that was being panted for by the hungry editors. He was so good in that particular field that he wrote under a most impressive list of pseudonyms. I've known him to have as many as five stories under five different names in a single issue of a monthly. He was a most imposing figure making the rounds of the bistros at the end of a full day, whacking on the bar for service with his gold-headed cane.

Then the pocket worked out. That particular type of sizzly romance blew higher than Hitler's dreams. One by one the magazines for which he labored became chronically defunct. And the poor guy couldn't write anything else. He had banged away at that one type of story for so many years that he found it impossible to change over. The last I saw of him he was little more than a creeping ghost out of a vanished era. He has never written anything since.

Remember the detective magazines of just about a day before yesterday? I mean the boys who took that type of story out of "The clue of the blue silk thread" school. They were lusty boys. Their heroes belonged to the knock-'em-down-and-jump-on-his-face school. No story was complete in which the hero didn't get blackjacked half a dozen times or was not rounded up and beaten out of shape by the gang leaders he sought to bring to justice. The deduction of crime was accompanied by loud bang-bangs. The chant of tommy guns and the bark of automatics pulled wholesale from shoulder holsters filled every page. But gangsters went out of style in real life and fiction had to change with the times.

I know another ghost here in town. Just a few short years ago he was one of the tops in that field. His heroes were hard-faced boys with homicidal intent. They would rather bump the villain and leave-him-lay than bring him to any court of justice where he might be sprung by a bungling court. This writer made wads of money—for a time. But the cash he blew in wassail has long since flowed over the bars.

Today he still trudges doggedly from office

to office where once the receptionist got out the red carpet when she saw him coming. The stuff he carries under his arm contains the same old heroes with but the most obviously superficial alterations. His trudging brings him a few checks. But he hit a pocket and worked it out. He steeped his mind too thoroughly in one narrow field of writing and is now unable to work in new ones.

Did I hear somebody say that this is an age of specialization? Sure it is. Specialize by all means. Don't for a moment get the idea that I am advising you to scatter your fire. If you have hit the Westerns, or the adventure magazines, or the sport pulps, by all means work that vein of yours for every ounce of dust that is in it. But go the labor organizers one better. Put yourself on a four-day week. Take time out on the other three to study other fields; to do research and exploration. Remember that the streak of pay dirt that is paying the room rent is just one streak. There are others; some of them with a higher-grade yield waiting for you. Moreover it will never harm your particular specialty; it will improve it.

It means work, work and more work. If you don't like work, you're in the wrong business anyway. If you don't like rejections on your new type of stories while you are still selling the old type, remember they are only the build-up for the thrill of another "first" check.

Remember the sabre-toothed tiger? He was, of all the animals, the most highly specialized.



"Come, come, Rumpel; the paper shortage isn't quite that bad!"

Where is the sabre-toothed tiger now? A lot of the boys who specialized themselves to death could tell you if you could reach them.

The rule of progress is constant change and never-ending education. In no field is this so true as in that of professional writing. Reading habits change rapidly. The popular magazines, both slick and pulps, go up or down as they are able to sense that change and change with it. You have to change, too, or step out to make way for the starry-eyed kid who was wondering yesterday how you were able to get your name on the covers of all those big magazines.

Unchanging story values? Sure. Human nature never changes. Romance, adventure, young love, all the fundamentals of courage and justice and so forth are immutable. But, take a look at the way they are decked out these days. The ladies, thank God, haven't changed appreciably. The chassis look now much as they looked to Shakespeare. But, boy, how differently they are trimmed! And how differently the dear girls talk from the days when they said, "Forsooth, good sir, you are pleased to flatter me."

And they'll have a different line next year. Their styles will change and they'll have new heroes, new viewpoints and new aspirations. The boys and girls will go through their paces in adventure, romance and what-not to the tune of different values.

If you keep your ear to the ground you'll sense these changes. If you put in a few extra hours a week at the typewriter trying new

slants, new approaches, new angles of narration, you'll be better equipped to interpret them.

My own record gives me the right to spout on this subject. I have no illusions or delusions as to my genius or whatchamacallit. But I have managed to become versatile. I try to keep up with the world that revolves around me. No writer can afford to live in the never-never land of his fiction characters. I sold stories ten years ago that would be as unmarketable today as a Model T with no tires. But that was ten years ago, and they did sell then. And I'm still in there selling for a living today.

Writing in itself is a specialty; but a broad one, thank God. It's a hard life, mates, but a swell one. I've often wondered why anyone wanted to be a writer. I have also wondered why anyone would want to be anything else. But, to be a writer, really be one. A writer never arrives at the place where he can stop progressing. The higher up he gets the tougher the competition and the more rigorously the rule of change applies.

So keep out of that rut and let the hundredth check be a "first."

(Bert Fowler was doing legwork in the Middle West for a SATEVEPOST article when we wrote for his photo. His versatility is demonstrated by material in COLLIER'S, AMERICAN, READER'S DIGEST, BLACK MASK, and many other magazines. He has done three books on sociology and economics. He served three years in World War I, went to Harvard. Once he was a lumberjack—for a time a sailor, and, again, a hobo.)

Boosting the Pulps

A. & J.:

Here's an idea I'd like to pass on to your readers: the men and women of America who write popular fiction. It's the opening gun of a campaign I'm hoping to make national in scope.

Recently I was luncheon speaker at a businessmen's club here in Pasadena, having been invited to make a talk on the magazine industry as seen through an author's eyes. This seemed an excellent opportunity to garner some favorable publicity for the pulp magazines. So I based my talk principally on the value of the pulps in the war effort: how a survey indicated the demand for action fiction in the army camps, etc. I touched on the enjoyment derived by war-industry workers from reading this escape literature for recreation.

Illustrating the definite place occupied by the pulps in war-time America, I cited the War Writers' Board; the directives issued to fiction authors, giving us suggestions to incorporate in our stories. Propaganda, perhaps, but essential; and in a worthy cause. Stories stressing the heroism of our Allies; stories with service men as protagonists; stories in which War Bonds are mentioned as desirable investments. . . .

I emphasized these factors in order to indicate that pulp magazines fill a definite need, both in military and civilian life. I tried to show that the action magazines are as essential in their way as the newspapers in theirs; or the radio.

Then, to my listeners, I made the suggestion that every man present BUY ONE OR TWO PULP MAGAZINES A WEEK AND DROP THEM IN THE VARIOUS BOXES PROVIDED AROUND TOWN FOR BOOKS AND MAGAZINES TO BE DISTRIBUTED TO SERVICE MEN AT CAMP OR IN U.S.O. CENTERS.

Now I'm not fat-headed enough to think I can conduct a one-man campaign on this; although I did rate a half column in the local evening daily, probably because I sell a million words of fiction a year and am therefore considered a sort of Pasadena freak. . . . The fact remains that half a column of newspaper space isn't to be sneezed at. And I've been invited to make a similar talk soon before another businessmen's club. When I do, I'll continue to pound the same topic: the value of the pulps in the war effort, and the buying of magazines for service men.

Maybe I'll increase general pulp circulation in Pasadena by a dozen copies a week. That isn't much. But if every pulp author in America were to do the same thing, it would help magazine circulations considerably—and supply soldiers with some damned entertaining reading matter.

So here's my thought: Let every pulp writer get behind this MAGAZINES-FOR-SERVICE-MEN movement. Whether the author lives in a small town or metropolitan city, let him angle for dates to make luncheon talks—or any other method that might result in newspaper space stressing the war efforts of the pulp magazines. Start a local campaign for business and professional men to buy pulps and give them to service men.

We writers can help our magazines to remain in business if we do our damndest to boost circulation sales. And as circulations increase, so will rates. Let's get going!

ROBERT LESLIE BELLEM.

Pasadena,
Calif.

► A. & J. endorses Bob Bellem's swell idea.

||| A PLACE IN THE COUNTRY

. . . By JOHN WILSTACH

Mr. Wilstach is now doing "Circus King," a biography of Barnum, and writing fiction for the slicks. He is the author of several novels, including "Under Cover Man," which sold to Paramount, and, in collaboration, "Wild Bill Hickok," which DeMille bought for "The Plainsman." He has sold millions of words of fiction and article copy to Collier's, Esquire, and other publications.

A WRITER named F. Van De Water has written a popular book about his home in Vermont. But the family has an income—which lets out most of us. My idea of getting away from New York was purely financial, with nothing to do with the birds and the bees and the scenery.

No one case can be general. Nearly 15 years ago in New York, rental for an apartment each month was a drain upon the check book. Then, there was the lack of elbow room, of a study for books, etc., that would make work easier.

One day, after a serial sale, I was \$1800 ahead. My wife and dog and I hied to a boarding spot on Long Lake nine miles back from Rhineback. We liked the place, and one fateful day I bought two waterfront lots for \$450. I arranged for a bungalow to be built for \$1500. That was the blow-off. All the rest, furniture, driven well, electricity hook-up, bathroom, and so on, I left in the future and caught up with them.

Now, the ordinary writer, I believe, wants a home in the country because, though his intake may be good at times, there come lapses—awful lapses. I have known trips to Europe, winters in New York—but times, in winter, when I wondered where the next ton of coal was coming from.

In New York I paid, variously, \$65, \$70, \$75—call it an average \$70—a month for a kitchenette apartment. That, alone, is \$840 a year.

Up here in my bungalow one year I made less than \$840, yet we lived comfortably.

These are my certain set expenses:

Taxes—\$38.50. *We put on a wing since originally building.*

Electricity—\$96.00. *We have everything electric even to a hot water heater and average a bill of \$8 a month.*

Mortgage—\$40.00. *Yes, we have one of those things.*

Fire Insurance—\$8.00. *This is an average yearly—it is paid every third year.*

Coal—\$90.00. *This is an average, also.*

Total—\$272.50. *Which is a bit over five bucks a week.*

I'm not a guy who can go into that indef-

inite thing called upkeep—painting and wall papering, etc. Neither can I tell just how much I spent on the bungalow and the interior. We have to give a fellow a stake to start with—that is understood.

But take my \$272.50 and subtract it from our imaginary amount for rental *alone* in New York, \$840, and we have \$567.50—though where that little 50 cents is going to get us, I dunno. Anyway, we get about \$50 a month from my not very exact reckoning, and on that with a little garden, a wife that is a good cook, and a dog that eats scraps, we can get by on eats and incidentals. Don't misunderstand me: I want more if I can get it—but I'm speaking of times when I can't get it!

So much for the money angle. Now as to work. What are the advantages and disadvantages?

When I first went back to the country, I thought I'd miss shop talk, but I soon found there are other writers in the township to swap lies with. Shop talk used to waste lots of my time—so that is an advantage. I have everything possible in the way of quiet and lack of distraction to aid toward writing concentration. I get cocktails when I can—but the nearest bar is "fur, fur away."

On the other hand, I am farther from possible editorial contact. Unless I go in for long distance calls I can't immediately telephone an editor or agent; nor can I drop in for a query and a chat with an editor I know. When I deem it of real importance, I can get to the city, but I know that I have made several very foolish trips, which meant lots of gas when my car was running and an expensive r. t. on the railroad, aside from expenses in New York.

The particular disadvantage (and this may be personal) is that I loathe the country in the winter; I miss the shows and the stimulation of the big city. When I *must* stay in the truly rural for those long months from December to March, I get too much in a rut. I have a radio, read books and magazines, but I feel like something that was shut in somewhere.

As I look at it, it is not a question of how cheap, but comparatively how well one can live in the country on less money. My experience has proved to me that I can live much better, in a home of my own, for less than *half* the expense of the city. Too, I have charge accounts—and I can even put off taxes and mortgage dues within reason. I don't have to feel in my jeans the rent money that must be paid over each month for a dingy kitchenette apartment. Instead, when things are low, I can space over a period of time paying out money, without the strain that goes with Metropolitan living, where everything is cash on the dot.

For me—and I consider it from good times and bad—the country is the place for a guy

who has (or expects to have) his ups and downs. It is swell for the ups and better for the downs. He has time to get over the down and find his way toward an up.

And yet, there's a lot of hooey that has been written about the country and inspiration and the people. A writer, as a rule, would rather be in a big city if he could live there in the manner he cannot afford. Most of his praise of the rural is defensive. The majority of type-writer hammerers are in the wide open spaces because *it is cheaper to live well there*. That sounds very dull and prosy; so they supply romantic little articles for local newspapers on how they love it. I've done the same. But, when I can afford it, boy, I go to New York for a few months, and really enjoy myself!

ORGANIZING A ROUND ROBIN

By MARIE HAPGOOD TONGUE, Mass.

IF you are a lone struggler at this writing business, stuck fast in Mudhole, Indiana, or equally fast in a big city full of strangers, start a Round Robin. It is a practical way of giving and getting help, inspiration and criticism.

A Round Robin is nothing more than a letter or series of letters going the rounds of anywhere from four to a dozen people. Say that you belong to a group of six. As the originator of the plan, you write the first letter, sending it to the next person on your list. He adds his letter and sends it on to the third member. By the time you receive your original letter back there are six letters in the fat envelope. You destroy your old letter, substituting a new and up-to-date account of your activities, and send the letters on.

But perhaps you don't know even one person in your town or city who would be interested in joining such a project. Choose a writer whose stories or articles you admire, and write to her, outlining the plan and suggesting that she join. That is indirectly how I started. I wrote the author of some delightful children's stories. We corresponded for some time, and through her I heard of the Round Robin to which I now belong.

At present we are five men and five women, scattered across the country from New England to California. We call each other by our first names; we are a friendly group with like interest—we itch to write and have an urge to see what other writers do about the problems which bother us.

Our group consists of high school teachers, musicians and a soldier or two. There is a post office employee, besides business women and housewives. Several members give all their time to writing. We write poetry, both juvenile and adult stories, and non fiction: we make markets from the Sunday School papers and short story syndicates to pulp and slick paper magazines.

The main advantage in belonging to a group such as this is that it helps to solve the problem which all writers come up against sooner or later. If one member has trouble settling down to hard work, or his well of ideas has run dry, or he has a plan for a fine article but doesn't know where to market it, he tells the Robins about it and is guaranteed help and suggestions.

Occasionally a member sends a short article or story with his letter. Within a week he is sure to receive thoughtful criticisms from other members.

Letters tell of latest sales and rejections; give market tips and market experiences. Every so often a member starts a discussion or poses some writing problem, asking for—and receiving—comment or solutions.

We share our successes and our failures. When anyone makes a good sale there is always rejoicing. When failures dog the literary efforts of a member, he is given advice and help. We are, in fact, neighbors in the good old-fashioned meaning of the word, even though we live many miles apart. No matter how down I may be as I survey a batch of rejections, the sight of that fat brown envelope pulls me up, and after reading about the hard work others are doing, how they are surmounting their difficulties, I take a fresh grip on myself and pitch in a little harder.

□ □ □ □

Brother Veterans

A. & J.:

Granted that I may owe apology to a fellow D.A.V. member for calling him a Communist (capitalized), I still maintain that "Phooey," or "Hooey," if you prefer, is adequate rebuttal to any of that communistic sounding "under the whip" stuff in these free-press, free United States.

Tecolontenos, N. M.

S. OMAR BARKER.

▲ ▲

Farm Information

A. & J.:

Through the office of War Information, and otherwise, I am magazine contact man for agricultural information. I supply such information to both editors and writers, covering the entire field of the Department of Agriculture's greatly expanded wartime operations. . . .

I should be glad therefore to hear from any of your readers who desire to prepare fiction or nonfiction material, and who wish to incorporate in it agricultural information. If they will address me, I shall do everything in my power to answer specific questions. Since I have long been a free-lance writer myself, I could at times look over their material and check for accuracy if they wished to send me a carbon copy. Again I might often be able to assist them with illustrations.

T. SWANN HARDING.

Office of Information,
Department of Agriculture,
Washington, D. C.

DOES MARRIAGE HELP—OR HINDER— A WRITING CAREER?

The Problem

Joan, luxury-loving wife of K.D.T., New York writer, drags him to parties, is contemptuous of his earnings. Quarrels are incessant. K.D.T. believes his wife is ruining his writing career.

Publishing his letter in the January issue, we asked, "Should this couple separate? Is marriage a help or hindrance in a writing career?" We present the winning letters, also other letters. All writers have been compensated.

\$10 Prize Letter

WIFE-WRITER'S LOT

By Marjorie Landers, N. J.

IT seems to me that K.D.T.'s problem can be disposed of with just a few words: He should get an office downtown, keep regular hours, make a real business of writing; then if he doesn't succeed, blame himself, and get a job at so much a week to support his family.

The problem of any husband-writer is simple compared with that of a wife-writer. He is the breadwinner, he is expected to devote as many hours as necessary to his work to make a success of it; from eight in the morning until six in the evening (or whatever hours he chooses to keep) he can forget that a wife exists. If then he fails, he, and he only, is to blame.

But the wife-writer—hers is a different story. From the time she says that fatal "I do" she is bound to think first of her husband, his home, his comfort and his happiness. Her work is the running of the home, the helping of the husband. If she writes, it must be wholly on the side. If she is successful, she must so handle her success that she doesn't tread on the toes of her husband's pride. Should he write, that would be his profession; should she write, it would be her hobby.

Yes, a man can be first a writer, then a husband; but a woman must be first a wife, and then a writer.

Take my own case. Marriage definitely has greatly hindered my career. I can never remember the time when I didn't write. My high school teachers all thought I was to be an author, but nothing I wrote was published until I was a widow with a small child and was earning my living by teaching in a Western university. At the request of the University, I wrote a text book on religion. The book sold widely, and bought a home for me and the child. It also showed me that my friends were right—I should be earning my living by writing, with teaching as a side-line.

My publisher was interested, and so every two years, for some time, I sent him a manuscript. Several times I went abroad for study in my field, and I put money aside steadily for the education of the child.

Then I decided to marry an old friend. My family and my publishers both warned me that if I took on step-children and the care of a large house, my writing

would suffer, but I laughed at them. I had carried a heavier load than that as a widow.

No, the big house didn't hinder, and the step-children grew up and went to college, leaving the big house empty most of the days and evenings. The small income didn't bother, for I had money when I wanted some extra necessity or luxury, and I enjoyed helping earn the money that had to be forthcoming when all the children were in college.

None of us foresaw what was to be the factor that was to dry up that effervescent spring which had bubbled away so merrily ever since the last chapter of that first book was written. It was a condition, not a thing that could be seen.

In my husband's work he had need of many things that I could do—typing, addressing, composing letters, tending office, etc. Soon I was knee-deep, and then neck-deep, in his work, entirely foreign to my own. To my amazement, he began to feel hurt when I said I couldn't do his work because I had to get an article finished, or some proof-reading done. When he was introduced occasionally as my husband—to those who knew me well, and him not at all—he showed it for many days. Not angry—just hurt. Even when the first copies of a new book came, he showed no interest at all. So I wrote when he wasn't around. I refused chances to lecture, or to read from my books. I silently took the checks and banked them, ready for the days when our income would be small or non-existent, and I kept my old home ready for occupancy someday. But the fun of earning money was gone.

After his children were through school, and he had had heavy expenses for sickness, he wrote a book to add to his income. It was along a line that appealed to few; consequently, the publishers were afraid of it. He thought my publishers would surely be interested, since he was my husband. They weren't, and it hurt, of course. He published it on his own, and will be paying for it for years, I expect. That experience took away the last vestige of interest in what I had done, or might do. It was deadening to all creative effort. I read more—but wrote less and less. Now I have to force myself to write, except when I am entirely away from the home. I have taken correspondence courses to force myself to create and then put that creation down on paper. I have dried up at the source, apparently.

Yet I have a kind husband and a good home. I have plenty of time and plenty of money, which may be liabilities. I have a publisher who is "waiting for another." Three unfinished books are carefully wrapped and put away in my closet. I have tried to work on them, but to no avail. Maybe it is laziness, but I don't think so, for I love to write. The one for whom I put my career in second place has pushed it farther down, and by his attitudes, has made life a matter of dishwashing, and house-cleaning, and office-tending, and keeping a husband's feelings unhurt.

Would I marry again if the choice were mine? I often wonder, since I feel quite sure now that to have a career and a happy husband at one and the same time is almost an impossibility. I suppose, however, I should say again to my friends when they warned me, "Wait and see. John is different."

I COMPROMISED

I IMAGINE K.D.T. and I are much alike—quiet, dreamy, but ambitious—while Joan is like my husband—gay, active, enjoying parties and people. Who compromised in our family? I did. To my everlasting gain, I must admit.

Although I don't care for liquor, either, I've attended innumerable cocktail parties. I accept the first glass offered but after that when liquor is being passed I always manage to have some of my drink left. To satisfy my host I smilingly request another ice cube or a bit more ginger ale. And the stories that have been poured out on my sympathetic little shoulder have kept my notebooks bulging with plots and ideas.

When Mr. and Mrs. Average Public get a few drinks under their belts, they love to "tell all." So next time you're dragged to a cocktail party, K.D.T., make it pay. All you need is a glass full of melting ice cubes, an inviting smile and a seat in a quiet corner. And afterwards don't ever suggest by the flicker of an eyelash that you remember a thing said to you at such a time.

Personally, I can't see how marriage can hinder a writing career, any more than any other career, if each partner is willing to be reasonable. When problems and disagreements arise, take time to talk them over sensibly and without rancor.—MARIE COFFEY, Syracuse, N. Y.

PERHAPS THE ARMY

THE same qualities go into the making of a happy marriage that go into the success of a writing career—objectively coupled with sensitivity, understanding, humor, and tolerance.

The letter of K.D.T. is a gem as an unconsciously satirical self-portrait of a very young man who lacks all of these qualities.

*"She won't change her ways,
And I can't change mine."*

Was there ever a ten-word statement that better summed up the source of the marital woes of the very young? It repudiates the basic mechanism of a happy marriage—adjustability.

"This isn't rationalization—I know that my wife is at the bottom of the difficulty."

God has been giving men, from the time of Adam on, the same orientation course in growing up—marriage. From Adam's time on, men have flunked that course and have invariably offered the same alibi—Eve, Joan, or whatever her name happened to be.

No, it isn't marriage that's going to help or hinder K.D.T.'s writing career. He has to grow up. He doesn't want to. He wants to go along on the level of his college popularity—"After all, one has to be one of the crowd"—drinking cocktails, wise-cracking about women and marriage and life, rather than learning anything about them.

Maybe the army might be the solution!—JULIA GUNTHER MACKAYE, San Jose, Calif.

EX-MARRIAGE BEST

DOES marriage help or hinder a career as a writer? It all depends!

For women who really want careers as writers, I think that perhaps the best state of marriage is an *ex-marriage*. On one hand, you honestly are not in a position to really understand others until you have gone through the experiences of marriage, happy or otherwise, and that understanding is, of course, especially vital to the woman writer whose work usually deals more or less with people and romance (rather than the straight adventure yarn, for instance). On the other hand, if your marriage is unhappy, you

are likely to experience K.D.T.'s situation with a vengeance, although you might write even better than you would otherwise as a sort of escape, if you are that kind of a person. (Not many are.) And if your marriage is happy, you have to be a person of practically superhuman determination to overcome the numerous obstacles in the average housewife's way and keep at it through the period of apprenticeship. You lack the whip of economic necessity. (I should know: I'm happily married myself.)

So I say, if a writer's career is the most important thing in the world to you, Sister, get married—and then get a divorce. Unless, maybe, you've captured one of the rare males who views his wife's writing efforts with enthusiasm rather than with tolerance. I wouldn't know about that.—MRS. EVIS JOBERG, Seattle, Wash.

CASE FOR STEVENS

K.D.T. has built up a complex that is ruining his personality and will finally unfit him for anything worthwhile. He is a case for a psychiatrist. He is looking for an excuse for his shortcomings, and it is cowardly to lay the blame on his wife. He may be a misfit—he evidently is as far as his marriage is concerned. I would suggest that he apply for help to the Human Engineering Laboratory at Stevens Institute, Hoboken, New Jersey.—REBEKAH ELLISON JOHNSTON, Jackson, Mo.

CLIMATE TIP

K.D.T.'s wife is showing absolutely no sympathy whatever with his ambition to be a successful writer. The longer he stands for such indignities the more hopeless will his literary efforts become.

A quick out from such intolerable conditions would be to go to Nevada as soon as possible. There, after a six weeks residence, he may secure a divorce on the apparently justifiable plea of mental cruelty.

I suggest Las Vegas as it has a warmer climate than Reno. It has many frontier aspects. Nearby Boulder Dam, with the enormous man-made lake in back of it, is literally crawling with story germs. A six weeks



"Do you take this woman and her typewriter for better or for worse? I'm afraid!"

stay can be made to pay well for K.D.T. Free at last and surrounded by suggestions of things to write about, unhampered by the rich female Over Lord, literally fame awaits him!—S. P. SANDERSON, Los Angeles, Calif.

"BUTCH" HAS HELPED

THOUGH I am just a beginner, having sold but 72 stories, so far I certainly can say my husband has helped, not hindered, my writing career. Most of my "good" ideas have come to me while talking prospective stories over with him.

I've often heard it said that the writer who "talks it over" never writes it down. It doesn't work that way with me. I tell "Butch", and if he doesn't drop off to sleep during the telling I know I have something "laripin" and start clicking it off while it's sizzling.

"Butch" is in the army now and it's lots harder for me to get a story to sell than it was when he was lending a listening ear to my endeavors, so I know whereof I speak. Marriage has proved a stepping stone instead of a stumbling block to my writing career.

But suppose it had turned out a stumbling block. Suppose I found myself in the same position as K.D.T. whose wife is contemptuous of his career. I'd be so mad I'd turn out stories anyhow, and I'd sell them just to show I could do it. Nothing fills me with such furious energy as opposition of any nature. Let anyone dare tell me that I'll never have time to write now that I'm managing a home. I'll find time. Let anyone tell me I can't, and I'll darned well show how splendidly I can.—MRS. FLORENCE RUSSELL CHRISTIAN, Tucson, Arizona.

THE STUDENT WRITER

By WILLARD E. HAWKINS

L—THE ALIENATION

In the January and February issues we listed thirty love-story plots, pulp variety. They were not selected examples; we took them as they came in four typical love-pulp magazines. Suppose we now place them under the microscope in an effort to discover what they have in common—and how they differ. For the variations as well as the similarities may be significant.

It goes without saying that all adhere to the "boy meets girl" formula. But there are interesting variations in the manner in which boy loses girl and the method by which he regains her; that is to say, in the alienating or separating factor and the uniting factor.

Before going into this, let us mention a couple of features common to all the stories, which may not have been apparent from our sketchy synopses. There are no first-person stories in the lot—all are told in third-person narration. And with but one exception (No. 18, *So It's You Again!*) the stories are told from the girl's viewpoint. Even the exception contains a lengthy passage which shifts to the heroine's point of view.

Since this cross section of the field reveals that at least 98 per cent of the narration is handled from the heroine's viewpoint, we make this passing note: The formula as applied to the love pulp should be expressed: "Girl meets boy, girl loses boy, girl gets boy."

Now to examine the alienating factors. There are, of course, sometimes several in a story; but, selecting the outstanding factor in each case, we find that the thirty can be grouped under seven headings. In the following tabulation numerals in parentheses refer to the individual stories synopsized previously.

Misunderstanding. An ambiguous remark is misconstrued; particularly, a reference to one's love for the other is assumed to apply to some one else (4, 11, 27, 28).

Wrong Assumption. Circumstances put hero or heroine in undeserved bad light (15, 16, 17, 23, 25, 26); specifically make him seem a slacker because not in uniform (6, 30), or cause unfounded jealousy (22, 24).

Difference in Social Station. (3, 13, 14, 20).

Entanglement with Another. A previous marriage or a binding engagement (7, 8); or a well-ensconced rival (1, 5, 12).

Distrust of Opposite Sex. Usually due to embittering previous experience (18, 19).

Chivalry. A sense of unworthiness, or bashfulness (2, 5), or refusal to take advantage of a situation (9, 21).

Imposture. To gain the other's favor, one pretends to be some one else (10, 29).

We discover from this tabulation that the most frequent alienating factor is Wrong Assumption, ten out of the thirty, or one-third, of the stories being based upon it. As a matter of fact, it is present in almost all of the yarns as a secondary factor. (Example: No. 19, *Today is Ours*, wherein the heroine assumes that the doctors' report, giving some unnamed person six months to live, refers to her. This activates the major alienating factor, which is the hero's Distrust of Opposite Sex.)

There is no close second to this favored theme, but we have four examples each of the following: Misunderstanding (in three of which the heroine assumes that the hero means some one else when he speaks of his love for her); Entanglement with Another (two involving previous marriage or seeming marriage, and two a favored rival); Difference in Social Station (three involving a wealthy heroine and a struggling young man while the fourth deals with army snobbery); and Chivalry (in which the hero is too bashful or painfully considerate to propose).

Distrust of the Opposite Sex and Imposture have two representatives each.

Nearly all of these factors crop up more times than the table would indicate, being employed secondarily to a greater or lesser extent.

Critically considered, the least convincing problems appear to lead in popularity. The Wrong Assumptions are based upon very slight evidence—evidence which could be shattered by nominal investigation or moderately intelligent reasoning. Despite one or more impassioned kisses, the girl in a Misunderstanding yarn never suspects, when the man speaks vaguely

of "the girl I hope to marry" that he may be referring to her. And it never occurs to her that the man she condemns as a slacker might have been rejected for some physical defect, or that appearances are not what they seem. The man, on his part, is either too proud to explain or else cannot do so because he is on some mysterious secret mission.

(Perhaps we should not be too hard on the pulps for this, however. A recent Clarence Budington Kelland serial in *Saturday Evening Post* entitled *Archibald the Great* was based upon the Wrong-Assumption-Too-Proud-To-Explain situation in all its obviousness, while an earlier serial, *No Surrender*, by Martha Allbrand—though handled with much greater finesse and realism—dealt with a hero whose dangerous secret mission put him in a very bad light with the woman who loved him.)

It is unlikely that trite and implausible devices are used in these pulp love yarns because they are popular. The logical explanation is that they are simply less trouble to invent. Almost any device will suffice if it permits lovers to meet, become estranged, and then happily united. We cannot but believe the editors would prefer stories of more convincing ingenuity—other things being equal. The lack of convincingness in these and other details of many love-pulp yarns helps to accentuate one thing: The *sine qua non* is not plot, nor convincingness, but something quite apart from these.

Viewed thus, the alienating factor becomes merely a necessary evil. It is a pretext introduced in order to get her mad at him or him mad at her—or at least to create a semblance of indifference—while all the time the reader knows that the hearts of both characters are palpitating with love for each other.

Note that, as a rule, the disjoining factor results in an *alienation* rather than a separation. For the most part, while the hero and heroine are estranged, they continue to be brought into frequent contact—sometimes through very flimsy pretexts—so that their reactions may be kept constantly before the reader. Outright separations do occur, however. We find them in stories numbered 3, 14, 15, 19, and 24—a total of five out of thirty examples. The ratio of mere estrangements to definite separations is therefore about six to one.

THE UNITING

Having put the alienating cause in its place, we come to another necessary evil, the uniting cause. It will not be necessary to go into very much detail in classifying the joining factors, because in nearly all instances they are obvious. They consist merely in removing the cause of alienation. The removal may be accomplished casually or ingeniously, but in any event it is merely a device for allowing the girl to recover her man.

If the alienating factor was Misunderstanding, the union results from a simple explanation. If it was Wrong Assumption, that, too, is easily straightened out. The problem of Difference in Social Station is solved, at least in the examples before us, when the lover's scruples crumble before the onslaught of mutual affection. Entanglement with Another is solved by proving the former marriage illegal, or by circumstances which eliminate the rival. Distrust of Opposite Sex is overcome when the embittered one realizes that "this time it is different." Chivalry or bashfulness yields to the heroine's determined attack. Imposture, once revealed, is found to make no difference—and anyway, the other person usually knew about it all the time.

Stronger plots, more realistic alienating factors, and less obvious methods of bringing about reconciliation probably would improve the standard of the pulp love story. It is not our purpose to criticize, how-

ever. The plots we have been examining are plots that "got by." They were passed on by experienced editors and evidently satisfy their readers. Again we are impressed by the realization that what really counts in the love-pulp yarn is something quite other than plot.

This quite other thing—this *sine qua non*—is, of course, emotional quality. The sole purpose—as the designation "love story" implies—is to give the reader the vicarious thrills of romantic passion.

If we find this purpose but imperfectly reflected in the plot, it is evident that we shall have to look for it in the narration, in the incidents that are strung together to make up the story, in the characters and their reactions.

In lessons to come, therefore, we shall focus our inquiry especially upon these elements, taking up first "The Meeting."

PRACTICE SUGGESTIONS

1. In stories that you have read and synopsized, supplementary to those chosen for this series, isolate the alienating factors and see if they can be classified under the headings designated above. Do you find any that require new headings?

2. Classify the secondary alienating factors in the stories here synopsized as well as in those of your own selection.

3. Do you find any examples of particular ingenuity in solving the problems which alienate the lovers, in any of the supplementary yarns you have reviewed?

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Cracker Barrel Wit

A. & J.:

Do you know of any free lance writers of humor who would be interested in submitting jokes to us for our Cracker Barrel pages, samples of which are attached? We pay \$1.00 each for jokes, which must be original and have a food store or grocery slant. We also buy short humorous poems with a food store slant, and our rates of payment for these vary with the length of the poem. We'll greatly appreciate any help you can give us in contacting any humor contributors.

A. D. MICHAELS.
Associate Editor.

Progressive Grocer,
161 6th Ave.,
New York, N. Y.

▲ ▲

Ellsworth Fan

A. & J.:

I note your complimentary remarks about Daisy Bacon. May I suggest that some tribute could well be paid to Fanny Ellsworth, who is also a hard worker with a darned good magazine, as well as a similar brand of head?

LEON V. ALMIRALL.

Olin Hotel,
Denver, Colo.

► A. & J. shares Mr. Almirall's admiration and respect for Fanny Ellsworth.

▲ ▲

From Washington

A. & J.:

Despite a hectic life, with one book on the market, and three in process, and my daily Federal government employment, I just have to take time out for A. & J. Would be lost without it. Yours for a long, long life.

FRANCES C. BURGER.

917-18th N. W.,
Washington, D. C.

□ □ □ □

"WHEN SHOULD A WRITER QUIT?"

Next month, A. & J. will present contest letters on this subject, dealing with the problem of W. B., published in our February issue.

SURE-FIRE SUBJECTS FOR TRADE JOURNALS

With Quarterly Market List

WITH this list of leading trade journals and their requirements we offer a few titles suggesting the type of material that today will win a reading from almost any editor, and, if the material is well done, bring a quick acceptance:

- "Patriotic Tie-Ins Are Good-Will Builders."
- "Quick-Training Program Solves New-Help Problem."
- "Well-Planned Promotion Quickly Establishes Store's New Department."
- "Store Adopts Self-Service, Solves Labor Problem."
- "Strongly-Promoted Repair Department Solves This Electrical Dealer's Wartime Problem."
- "Unusual Sidelines Fill Volume Gap Occasioned by Food Rationing."
- "Women Replace Men in Hard Work of Tire Shop."
- "Hardware Store Adds Baby Department."
- "Sporting Goods Dealer Finds Profit in Pets."
- "Planned Program Makes This Store Defense Workers' Buying Headquarters."

"Lumber Yard Corrals Chicken-House Trade of Back Yard Food Producers."

"Frequent Contacts With Victory Gardeners Keep Seed Store Busy Throughout Season."

Material should be concisely written—space is at a premium, is likely to be more so. Generally speaking, a short feature should average around 750 words; a long feature, not more than 1500 words for a standard-sized magazine, less for a pocket-sized publication. Pictures are essential, but magazines are cutting down on use of them, so, except in rare cases, the rule of one picture to a short feature, two to a long feature, is a good one to follow.

More and more very brief material is being used, with some publications (*Hardware Retailer*, for instance) paying a premium for it.

Search your city for stores that are successfully meeting the problems that confront business in wartime; find out how they are doing it, and you'll have material the trade journal editors will bless you for sending in.

B—BUSINESS AND TRADE PUBLICATIONS

BUSINESS, ADVERTISING, SALESMANSHIP

Advertising Age, 100 E. Ohio St., Chicago (W-5) Spot news only, with illustrations. 1c. Pub.

American Business, (Dartnell Pubs.) 4660 Ravenswood Ave., Chicago. (M-35) Buys frequent concrete examples of business success in manufacturing, wholesale, financial fields; especially interested in office and accounting short cuts. Query. Eugene Whitmore. \$35 and up for 2000 words, Pub.

Bankers' Monthly, 536 S. Clark St., Chicago. (M-50) Short technical articles from bankers' standpoint; preferably signed by banker. John Y. Beaty. Good rates, Pub. (Buying little now.)

Barron's, 44 Broad St., New York. (W-25) Authoritative business and financial articles 500-2000. George E. Shea, Jr. Indefinite rates, Acc.

Burrough's Clearing House, 6071 2nd Blvd., Detroit. (M) Query editor on bank operating and management articles. Henry J. Boone. 2 to 3c. Acc.

Commerce, 1 N. LaSalle St., Chicago. (M-25) Invites queries on feature business articles. Alan Sturdy. 1c up.

Credit & Financial Management, 1 Park Ave., New York. (M-25) Articles on general credit and financial problems of manufacturers and jobbers. Chester H. McCall. 1c. Pub.

Forbes Magazine, 120 5th Ave., New York. (2M-25) New developments in business and finance—management, selling, merchandising, accounting, etc., 1500-2000. Frequently buys from outside writers. B. C. Forbes. Good rates, Pub.

Good Business, 917 Tracy St., Kansas City, Mo. (M-15) Unity articles showing that the teachings of Jesus Christ are the basis for successful modern business. Francis J. Gable. 1c. Acc.

Mail Order Journal, 139 E. 47th St., New York. (M-25) Case sales promotions and appropriate sales angles, 600. Nicholas de Vore. No payment.

Nation's Business, The, 1615 H St., N. W., Washington, D. C. (M-25) Business articles, 2500. Merle Thorpe, Ed.; Paul McCrae, Mng. Ed. Query. Good rates, Acc.

Opportunity, 620 N. Michigan Ave., Chicago (M-10) Inspirational and biographical features with broad human interest and inspirational appeal; fillers. Geo. F. Peabody. ½c up, Pub.

Printers' Ink, 205 E. 42nd St., New York. (W-20) Advertising, management, and sales articles. G. A. Nichols, Ed.; R. W. Palmer, Exec. Ed. Good rates, Pub.

Purchasing, 205 E. 42nd St., New York. (M-35) Query on articles on industrial buying; methods, personalities; materials. Stuart F. Heinritz. 1c up, Acc.

Sales Management, 386 4th Ave., New York. (2-M) Articles on marketing, national scope, signed by executive. Buys little. Raymond Bill. 1c to 3c, Pub.

Savings Bank Journal, 100 Stevens Ave., Mt. Vernon, N. Y. (M-50) Savings, insurance, investment articles 1500-2000. Milton W. Harrison. 1c. Pub. (Seldom buys from free-lances.)

Signs of the Times, P. O. Box 1171, Cincinnati. (M-30) Electrical advertising, outdoor advertising and sign articles, illustrated, 1000 to 1500. E. Thomas Kelley, ½c to 1c. Pub. (Buying little now because of war conditions.)

Specialty Salesman, 307 No. Michigan Ave., Chicago. (M-10) Inspirational articles related to direct selling; fact success articles of direct salesmen, 350 to 1200. H. J. Bligh. ½c. Acc.

Trained Men, 1001 Wyoming Ave., Scranton, Pa. (Bi-M)

Articles on industrial relations and training for apprentices, foremen, executives, 1000 to 2500; interviews 1000 to 2500. F. B. Foster. Acc.

TRADE JOURNALS

Aero Digest, 515 Madison Ave., New York. (M-50) News and features on the aviation industry, aeronautical engineering, production, military aeronautics, air travel. Leslie V. Spencer. ½c up, Pub.

Air Conditioning and Refrigeration News, 5229 Cass Ave., Detroit, Mich. (W-20) Informative articles on servicing refrigerating machines, electrical appliances and air conditioning installations; news. George F. Taubeneck. 6c line, Pub.

Air Transportation Magazine, (Import Pubs., Inc.) 8 Bridge St., New York. (M-50) Articles on shipping by air, covering shipping news, handling of cargoes, terminal facilities, shipping costs, etc. John F. Budd.

American Artisan, 6 N. Michigan Ave., Chicago. (M-25) Illustrated merchandising articles on experiences in warm air heating and sheet metal work. J. D. Wilder. \$3.50 to \$10 page.

American Baker, The, 118 S. 6th, Minneapolis. (M-10) Articles on baking innovations; examples of good merchandising; bakery management. Milton B. Kihlstrum. ½c up, Acc.

American Builder and Building Age, 105 W. Adams St., Chicago. (M-25) Articles on activities on home-building contractors. J. B. Mason. \$10 page, Pub.

American Druggist, 572 Madison Ave., New York. (M-25) Pictorial features of retail drug-stores operation, up to 500. Harold Hutchins. 1½c. Acc.

American Hairdresser, 309 W. Jackson Blvd., Chicago. (M-35) Items of unusual interest to beauty shops; advertising; promotional schemes, etc. Hazel L. Kozlay. 1c. Acc.

American Horologist, 3226 E. Colfax Ave., Denver. (M) Illustrated articles, 500-1000, pertaining to horology, watch and clock repair service, unusual creations and happenings, historical material. Orville R. Hagans. ½c. Acc.

American Lumberman, 431 S. Dearborn St., Chicago. (Bi-W) Ideas for building and maintaining the sales volume of lumber and building material dealers which do not conflict with war-time restrictions; home remodeling jobs within \$200 limit; small farm building stories; successful lumber dealer advertising ideas. E. H. Johnson Features, \$10 page; news, \$3.50 column, Pub.

American Paint & Oil Dealer, 3713 Washington Blvd., St. Louis. (M) Unusual paint merchandising articles illustrated. W. G. Singleton. 1c. Pub. 30-60 day reports.

American Paper Merchant, 2009 Conway Bldg., Chicago. (M-35) News and features regarding paper merchants. P. A. Howard, publisher. G. E. Jaenicke, Mng. Ed. ½c up, Pub.

American Wine & Liquor Journal, 220 E. 42nd St., New York. (M) Wholesale liquor articles. Clark Gavin. ½c. Pub.

Automobile Digest, 22 E. 12th St., Cincinnati. (M-25) Methods and management articles, write-ups of ideas of interest to independent service garage men, to improve service business, stimulate trade, reduce operating costs, 500-1500. J. A. Ahlers. Rates according to merit, Acc.

Automotive News, 2751 E. Jefferson Ave., Detroit, Mich. News correspondents in towns and cities of importance. Chris Sinsabaugh. 40c line, photos \$1.50, Pub.

Automotive Retailer, Morristown, N. J. (M) News and features pertaining to auto supply stores, both chain and independent. John A. Warren. 1c. Pub.

- Aviation**, 330 W. 42nd St., New York. (M-50) News, features, on aviation activities, technical articles, photos. L. E. Neville. Good rates, Pub.
- Bakers' Helper**, 330 S. Wells St., Chicago. (B-W-15) Business-building plans for bakers, merchandising method stories, maintenance articles. C. C. Swearingen. Good rates, Pub.
- Bakers Weekly**, 45 W. 45th St., New York. (W-10) News correspondents in principal cities. Bakery features, selling ideas, window displays. Peter G. Pirrie. Space rates, Pub.
- Barrel & Box & Packages**, 431 S. Dearborn St., Chicago. (M-25) Articles and news items dealing with manufacture and use of wooden containers up to 2000. Frank Coyne. 25c inch. Pub.
- Beverage Times**, 480 Lexington Ave., New York. (W) Liquor store and restaurant merchandising articles, 1000-1500. Ben Lefcourt. Up to 15c. Pub.
- Bookbinding & Book Production**, 50 Union Square, New York. (M) News of book printing and bookbinding trade. Query on features. D. M. Glikson. 1/2 to 1c. Pub.
- Boot & Shoe Recorder**, 100 E. 42nd St., New York. (W-25) "Success" stories from retail shoe stores; news. Regular correspondents. Arthur D. Anderson. 1c. Pub.
- Brake Service**, 31 N. Summit St., Akron, Ohio. (M) Technical articles on brakes and brake servicing; interviews with successful operators of brake stations. Ed. S. Babcox. 1c. Pub.
- Brick & Clay Record**, 59 E. Van Buren St., Chicago. (M-50) News and features of brick and clay industry. Regular correspondents. J. M. Lange. Mng. Ed. 1c up. Pub.
- Building Supply News**, 59 E. Van Buren St., Chicago. (M-30, Jan. \$1.00) Articles on yard operation and management; yard handling equipment, concrete products manufacture; reports of conventions; 200-300 word articles for departments; "Ringing the Register," and "Yard Kinks." John W. Parshall. 40c inch. Pub.
- Bus Transportation**, 330 W. 42nd St., New York. (M-35) Practical bus operation articles 1500, 2 or 3 photos. C. W. Stocks. 1/2c. Acc. News items, first 100 words 2c, bal. each item 1/2c. Pub. (Query.)
- Ceramic Industry**, 59 E. Van Buren St., Chicago. (M-50) News items, pottery, glass, enamel plants, executives, sales campaigns, production activity. J. J. Svec.
- Chain Store Age**, 185 Madison Ave., New York. (M-35) Feature articles. G. M. Lebharr. About 1/2c. Pub.
- Church Management**, 1900 Euclid Ave., Cleveland. (M except August) Illustrated articles on administration problems of church manager and pastor. Dr. Wm. Leach. 1/2c up. Pub.
- Cleaning & Laundry World**, 381 4th Ave., New York. (M-25) Short, terse news items on dry cleaning, laundry, rug cleaning, fur cleaning and storage, business practices and management; news items and human interest articles on plant owners; all accompanied by photos if possible. 25c col. inch, photos \$1-\$3. Pub.
- Commercial Car Journal**, Chestnut and 56th Sts. Philadelphia. (M-40) Articles on servicing and operating methods of truck wartime problems, 2000. \$35 minimum. Pub. (Write for questionnaire covering pertinent subjects.)
- Converter**, The, 111 W. Washington St., Chicago. (M-35) Articles on new products, new processes, efficiency operations of envelope manufacturers and other paper converters, including manufacturers of paper containers, cartons, boxes. P. A. Howard, publisher. G. E. Jaenicke, Mng. Ed. 1/2c up. Pub.
- Corset & Underwear Review**, 1170 Broadway, New York. (M-35) Buyer news feature articles for corset and brassiere departments, specialty shops. Louise Campe. 1/2c. Pub.
- Cracker Baker**, The, 45 W. 45th St., New York. (Chicago office, 360 N. Michigan Ave.) (M-20) Stories pertaining to biscuit and cracker industry; plant writeups; sales stories, practical or technical articles; human-interest and success stories pertaining to baking. Query. L. M. Dawson. 30c inch. Pub.
- Crockery and Glass Journal**, 1170 Broadway, New York. (M) Illustrated articles on china and glass sales promotion stunts in retail stores, 1000; interviews with buyers; merchandising stories; news items; photos; sales training articles. John Regan. 1/2c. Pub.
- Dairy World**, 608 S. Dearborn St., Chicago. (M-10) Factual articles on new or remodeled fresh-bottled milk plants; new or improved products; merchandising ideas of proved merit, on milk and milk products; success stories, 500-2000, with photos, ads. E. C. Ackerman. 1c, ads 50c up. photos \$1 up. Pub.
- Department Store Economist**, 100 E. 42nd St., New York. (M) Articles on department stores—management, systems, operations, merchandising, modernization, to 750. Longer by special arrangement. Factual copy ghosted by store executive if possible. 1/2c, photos \$2, within six weeks of receipt.
- Diesel Power & Diesel Transportation**, 192 Lexington Ave., New York. (M-35) Illustrated articles on Diesel engine operation and maintenance, in power generation, bus, truck, and Diesel-electric locomotives, rail cars, tractors, etc.; also articles on economics of plant operation, 500-2000. Charles F. Foell. About 1c average \$10 per page, including photos, Pub.
- Domestic Engineering**, 1900 Prairie Ave., Chicago. (M-25) Plumbing, heating and air conditioning trade merchandising and technical articles up to 3000. Wm. W. Gothard. 1c. Pub.
- Drug Topics**, 330 W. 42nd St., New York. (W-10) Retail drug trade. Dan Rennick, Edit. Dir. 1c. Pub.
- Drug Trade News**, 330 W. 42nd St., New York. (Bi-W-15) News of manufacturers in drug and toilet goods fields. Dan Rennick, Edit. Dir. 1c. Pub.
- Editor & Publisher**, 1700 Times Bldg., New York. (W-10) Daily newspaper trade articles, news items. Arthur T. Robb. \$2 a column up. Pub.
- Electrical Home Equipment Dealer**, 360 N. Michigan, Chicago. (M-35) Sales promotions on electric appliances and home equipment, and the repairing thereof. Cartoons. John King. \$10 per page. Pub. (Query before submitting.)
- Electrical South**, Grant Bldg., Atlantic, Ga. (M-10) News and features of interest to electric power companies, Southern contractors, dealers, wholesalers. Carl W. Evans. 1c. Pub.
- Excavating Engineer**, S. Milwaukee, Wis. (M-25) Semi-technical articles on excavation by power shovel, dragline, dredge, clam shell, bull dozers and tractor-drawn scrapers; excavating contracts, open pit mining quarry, drainage, 500-2000. M. J. Bargaquest. 1c, photos \$1, cartoons \$1-\$2. Pub. (Query.)
- Factory Management & Maintenance**, 330 W. 42nd St., New York. (M) Query editor on articles on factory management and maintenance methods. L. C. Morrow. Good rates, Pub.
- Fashion Accessories**, 1170 Broadway, New York. (M) Brief merchandising articles on gloves, handkerchiefs, neckwear, hand bags, etc., from outstanding department stores; personnel news. Gertrude Rossiter. 1/2c. Pub.
- Feed Bag, The**, 741 N. Milwaukee St., Milwaukee. (M-25) Illustrated articles on outstanding merchandising ideas used by feed dealers, 200 to 1000, specifically from Middle West and North East. C. L. Onsgard. 1c. Pub.
- Feedstuffs**, 118 S. 6th St., Minneapolis. (W-5) Articles on merchandising, cost accounting, general business practices, applicable to the feed trade. Harvey E. Yantis. 1/2c. Acc.
- Film Daily**, 1501 Broadway, New York. (D-10) News of the film industry. Chester B. Bahn. Space rates.
- Fishing Gazette**, 461 8th Ave., New York. (M-25) Illustrated articles on all branches of commercial fishing (no sport fishing). Prefers preliminary outline. News correspondents in fishing centers. Photos of commercial fishing boats, with details of equipment. Carroll E. Fellisier. Articles \$5 page, news 25c inch, photos up to \$3. Acc.
- Floor Craft**, (Continental College of Floor Efficiency) 1800 East National Ave., Brazil, Ind. (M-10) Correspondents all over U. S. who handle direct assignments on maintenance of large floor areas with special slant for Floorcraft. D. E. Smalley. 1/2c. Pub. Up to \$5, photos.
- Flooring**, 45 W. 45th St., New York. (M) News and features of interest to flooring contractors. Good rates.
- Food Field Reporter**, 330 W. 42nd St., New York. (Bi-W) News of the food and grocery product manufacturers. Roy Miller. 1c. Dept. items 8c line. Pub.
- Frosted Food Retailer**, 600 S. Michigan Ave., Chicago. (M) Articles and news items on retailing of frosted foods in groceries, meat markets, delicatessens, and so forth. C. W. Steffler. Ind. rates, Acc.
- Fuel Oil News**, 1217 Hudson Ave., Bayonne, N. J. (Twice Monthly) News and illustrated features on retailers and marketers of fuel oil. Oliver C. Klinger. 1/2c up. Pub.
- Fuel Oil & Oil Heat**, 232 Madison Ave., New York. (M) News on manufacturing, selling, installing and operation of oil burners, air conditioning, heating fuel oil. A. E. Coburn. 30c inch. Pub. (Overstocked.)
- Furniture Age**, 2225 N. Lakewood, Chicago. (M-50) Illustrated home furnishing trend articles 300 to 1000 on furniture, rugs, draperies, bedding; featuring outstanding promotions, modernized stores, model rooms, unusual merchandising methods. J. A. Gary. 1c, photos \$2. Pub.
- Furniture Manufacturer**, 342 Madison Ave., New York. (M) Technical articles of interest to furniture manufacturers, particularly on conversion of furniture industries to war industries. V. Edward Borges, Edit. Dir. Up to 1c. Pub.; \$1-\$2 photos.
- Garrison's Magazine**, 110 E. 42nd St., New York. (M) Outstanding features on department store merchandising; illustrated short stories pertaining to small retail stores especially acceptable. Flint Garrison. Excellent rates, Acc.
- Gas Age**, 9 E. 38th St., New York. (Fortnightly) Articles and news of gas companies; interviews with public utility heads. H. O. Andrews. 1c. Pub.
- Gas Appliance Merchandising**, 9 E. 38th St., New York. (M) Illustrated features on merchandising of gas appliances, including gas-fired air conditioning units. H. O. Andrews. 1c. Pub.
- Geyer's**, 260 5th Ave., New York. (M) Brief, illustrated articles on stationery, office equipment and furniture, allied fields, advertising, etc., based on actual interviews. Thos. V. Murphy. \$5 each. Pub.
- Gift & Art Buyer**, 260 5th Ave., New York. (M) Brief interviews, illustrated, on gift and art, home decorative accessories, greeting cards, allied fields, promotion methods, advertising, etc. Thomas V. Murphy. \$5 each. Pub.
- Glass Industry**, The, 55 W. 42nd St., New York. (M) Articles covering the technology and production problems of glass manufacturers; news and helpful features on glass manufacturing. Good rates.
- Hardware Age**, 100 E. 42nd St., New York. (2-M-15) Illustrated features on retail hardware stores. Charles J. Heale. \$12 page (about 1 1/2 to 2c per word). Pub.
- Hardware Retailer**, 333 No. Pennsylvania St., Indianapolis. (M-25) Illustrated hardware merchandising features. Glendon Hackney. 1c. Pub.
- Hardware World**, 360 N. Michigan Ave., Chicago. (M) Limited market for hardware merchandising stories, also sporting goods, housewares, china, glass, 100-1000. 1c, photos \$1, after Pub.
- Hat Life**, 1123 Broadway, New York. (M) Query on men's hat trade features. Ernest Hubbard. Good rates, Acc.
- Heating, Piping & Air Conditioning**, 6 N. Michigan Ave., Chicago. (M-25) Articles covering design, installation, operation, maintenance, of heating, piping and air-conditioning systems in industrial plants and large buildings up to 2000; mostly by engineers. C. M. Burnam, Jr. Good rates, Pub.
- Hide and Leather and Shoes**, 300 W. Adams St., Chicago, Ill. (W-15) Articles on new products, production methods, sales promotion campaigns by manufacturers. Emphasis on solutions to war problems. Few features at present. Ralph B. Bryan. 1c. Pub. (Query.)
- Highway Magazine**, Armco Drainage Products Assn., Middletown, O. (Bi-M) Articles on drainage, operation, improvements on public highways, etc., use of roads and streets, 800-1200; cartoons. W. H. Spindler. 1c, photos \$1. Acc.
- Hospital Management**, 100 E. Ohio St., Chicago. (M-20) Features, news, on various aspects of hospital management. T. R. Ponton, M.D. 1c. Pub.
- Hotel Bulletin**, 260 Tremont St., Boston, Mass. (M) Short items and articles on hotel maintenance and management, food preparation, food and beverage service. V. E. Borges. 1/2c to 1c. Pub.

- Hotel Management**, 71 Vanderbilt Ave., New York. (M-25) Articles on hotel financing, maintenance, operation; remodeling. Action photos. Short ideas. J. S. Warren. 1½ to 5c. Acc.
- Hotel World-Review**, 71 Vanderbilt Ave., New York. (W-5) Mostly hotel news. Query on news and features. R. T. Huntington. ½ to 1c. Acc.
- House Furnishing Review**, 1170 Broadway, New York. (M) Illustrated news, feature, promotional articles from housewares, bath shops and major appliance departments 300-700. Julien Ellenhein. ¼c, \$1 for photos. Pub.
- Ice & Refrigeration**, 435 N. Waller Ave., Chicago. (M-35) Ice-making, cold-storage, refrigeration articles and news; articles on ice merchandising. J. F. Nickerson. ¼c. Pub.
- Ice Cream Field**, 19 W. 44th St., New York. (M-25) Merchandising and promotion ideas used or planned, for greater sales of ice cream, wholesale or retail. Howard Grant. ¼c. Pub.
- Ice Cream Trade Journal**, 305 E. 45th St., New York. (M-25) Convention reports (on order); articles on management, manufacturing, distribution and sales activities of special wholesale ice-cream companies, 500-2000. V. M. Rabuffo. 1c. Pub.
- Implement Record**, 1355 Market St., San Francisco. (M-25) Material mostly secured direct from trade, but occasional news purchased. (Query.) Chas. T. Post. Varying rates. Acc.
- Independent Magazine Sales Guide**, 250 5th Ave., New York. (M) Short illustrated articles on good display ideas of magazine dealers; business-making ideas. 1c, photos \$1.50. Acc.
- India Rubber World**, 386 4th Ave., New York. (M-35) Technical articles on rubber production and processing; news items on rubber program, 2500. R. G. Seaman. \$5-\$8 per 1000. Pub.
- Industrial Finishing**, 1142 N. Meridian St., Room 301, Indianapolis. (M-20) Articles of interest or value to industrial users of finishing materials, equipment, supplies in factories, 100-1500. W. H. Rohr. 1c. Pub.
- Industrial Marketing**, 100 E. Ohio St., Chicago. (M) News and features on industrial marketing and advertising. Ralph O. McGraw. 1c. Pub.
- Industrial Retail Stores**, Southern Bldg., Washington, D. C. (M-25) Merchandising articles and success stories on "company store" operations, 500-1000. Hull Bronson. ¼c. Pub.
- Industry & Welding**, Industrial Pub. Co., 812 Huron Rd., Cleveland. (M-Free) Constructive articles for the welder. Irving B. Hexter. 1c. Pub.
- Infants' & Children's Wear Review**, 1170 Broadway, New York. (M) Articles on merchandising of infants' and children's garments; news of buyers and sales promotion events in children's wear field. Mrs. Crete Dahl. ¼c. Pub.
- Inland Printer**, 309 W. Jackson Blvd., Chicago. (M-40) Constructive articles on production, selling, management problems of printing industry. J. L. Frazier. Indefinite rates. Pub.
- Institutions Magazine**, 1900 Prairie Ave., Chicago. (M) Articles on food, equipment, maintenance and management of institutions. Photos. Ernest Reveal. 1c, photos \$2 up. Pub.
- Insurance Field**, 322-28 W. Liberty St., Louisville, Ky. (Life Edn., W-15; Fire Edn., W-25) Correspondents covering fire, casualty, life insurance news in all principal cities. Fred C. Crowell, Jr. 35c inch. Pub.
- Insurance Salesman**, 1142 N. Meridian St., Indianapolis, Ind. News and feature articles on life insurance salesmen and their methods. ¼c. Pub. (Buys little from free-lancers.)
- International Blue Printer**, 506 S. Wabash Ave., Chicago. (M-50) Illustrated technical articles on blue printing, photo copying, mechanical and constructive engineering, 2000 or less. C. J. Griffith. 1c, photos \$1. Pub.
- Jewelers Circular-Keystone**, 100 E. 42nd St., New York. (M-25) Illustrated stories on window display, advertising, silverware, watch merchandising, based on experience of some well-rated jeweler, with special emphasis on the way he is readjusting to wartime conditions, 1200-1500. F. V. Cole. 45c inch, photos \$3. Pub.
- Lamp Journal**, 230 5th Ave., New York. (M-25) Trade articles covering advertising, display and other promotions to sell lamps, shades, and home lighting equipment. Julian Rosenthal. Approx. ¼c. after Pub.
- Laundry Age**, 9 E. 38th St., New York. (Semi-M-25) "How" articles on power laundry operation and selling; also dry cleaning production and selling in dry cleaning departments of laundries; news items; photos. Howard P. Galloway. 1c. Pub.
- Laundryman's-Cleaner's Guide**, 161 Spring St., N.W., Atlanta, Ga. (M-50) Articles on merchandising, advertising, production, selling, management, delivery fleets maintenance, layout of production line, etc., in modern steam laundry and dry cleaning plants, 750-1200. ¼c, photos 50c to \$1. Pub.
- Linens & Domestics**, 1170 Broadway, New York. (M-35) Trade and feature articles on linen goods, bed spreads, blankets and towels; interior or window display photos. Query on anything special. Julien Ellenhein. ¼c, photos \$1. Pub.
- Liquor Store and Dispenser**, 205 E. 42nd St., New York. (M-30) Illustrated merchandising articles 800 for wine and liquor retailers, taverns and restaurants; cartoons. Frank Haring. 1¼c, photos \$1.50. Pub.
- Luggage and Leather Goods and Handbag Buyer**, 1170 Broadway, New York. (M) Successful merchandising plans, department store handbag and luggage departments. Unusual window displays and interior layout. News about buyers. Arthur Mellin. ¼c. Pub.
- Marking Devices**, 506 S. Wabash Ave., Chicago. (M-25) Technical materials only, except some information on taxes and legislation. A. W. Hachmeister. Pub., at rates depending on articles.
- Master Shoe Rebuilder**, 60 South St., Boston, Mass. (M) Illustrated articles on modern, progressive shoe rebuilders. W. C. Hatch. ¼c. Pub.
- Meat**, 2244 Calumet Ave., Chicago. (M) Query on features, based on interviews with meat-packing officials on production methods, merchandising ideas. M. L. Samson. ¼c. Pub.
- Men's Wear**, 8 E. 13th St., New York. News, features on men's wear departments, stores. W. D. Williams, Gen. Mgr. Good rates. Pub.
- Mill & Factory**, (Conover-Mast Corp.) 205 E. 42nd St., New York. (M-35) Query editor for copy of magazine and instructions. Hartley W. Barclay. 1c up, usually Acc.
- Modern Hospital**, 919 N. Michigan St., Chicago. (M-35) Hospital subjects, 750-1500, from experts only. Alden B. Mills. Pub.
- Modern Packaging**, 122 E. 42nd St., New York. (M-50) Illustrated articles on package production, merchandising window and counter display, on assignment. C. W. Browne.
- Modern Pharmacy**, 2 W. 45th St., New York. (M) Crack business longs and shorts with photos, human interest articles, concerning actual pharmacists. Allen Klein. Approx. 2c, 3 weeks after Acc.
- Modern Plastics**, 122 E. 42nd St., New York. (M-50) Articles on plastic materials, plastic products, uses, adaptations, on assignment only. Charles A. Breskin, Mng. Dir.; Raymond R. Dickey, Ed. ¼c up. Pub.
- Modern Retailing**, 250 5th Ave., New York. (Q) Illustrated short articles detailing successful sales ideas, methods and stunts of small stores selling stationery, office supplies, school needs, novelties, etc. Photos. David Manley. 1c. Pub.
- Modern Stationer**, 250 5th Ave., New York. (M-25) Illustrated dealer stories. David Manley. 1c, photos, space rate. Pub.
- Motor**, 572 Madison Ave., New York. (M) Articles on merchandising, service and management for new car dealers, repair-shop operators, automotive jobbers, in keeping with war conditions. Neal G. Adair. Good rates. Pub.
- Motor Service**, 549 W. Washington Blvd., Chicago. (M) Articles and photos of interest to automotive repair shop service managers. Send for detailed instruction sheet.
- Motorship**, 192 Lexington Ave., New York. (M-25) News items on Diesel powered boats and short articles on marine Diesel performance. L. R. Ford. 1c. Pub.
- Music Trades**, 113 W. 57th St., New York. (M-25) News and features of the music business. Low rates. Pub. (Slow to report.)
- National Bottlers' Gazette**, 80 Broad St., New York. (M-50) Features and photos of interest to the bottled soft drink industry. W. B. Keller, Jr. \$7.50 page. Pub.
- National Carbonator & Bottler**, 161 Spring St., N. W., Atlanta. (M-50) Illustrated articles on merchandising, advertising, production, selling, management, delivery fleets for soft drink industry, in actual use, 750-1250; news items 50-100. ½ to 1c, photos 50c to \$1. Pub.
- National Cleaner & Dyer**, 305 E. 45th St., New York. (M-35) Short detailed articles and illustrations on unusual production and sales methods in the dry cleaning field. Paul C. Trimble. Special rates. Pub.
- National Provisioner**, 407 S. Dearborn St., Chicago. (W) News and features on modern meat packing plants and sausage manufacturing. Edward R. Swem. ¼c. Pub.
- Newspaper Management**, 306 W. Main St., Mascoutah, Ill. (M-10) Fact articles on increasing subscriptions, special edition promotions, etc. Arthur D. Jenkins. ¼c. Pub. (Overstocked.)
- Northwestern Miller**, 118 S. 6th St., Minneapolis, Minn. A merchandising trade journal for the flour and grain industries. Query before submitting material. Carroll K. Michener. 1c. Acc.
- Notion and Novelty Buyer**, 1170 Broadway, New York. News of notion department buyers. Merchandising features. A. I. Mellin. ¼c. Pub.
- Office**, 270 Madison Ave., New York. (M) Method articles of interest to office managers. Articles of interest to commercial stationers and office equipment dealers. 600-1800. James Gorman. ¼c. Acc.
- Office Appliances**, 600 W. Jackson Blvd., Chicago. (M-25) Articles on selling office equipment, 1200. Walter S. Lennartson. 2 col. pages 30c inch; 3 col. pages 20c inch. Pub.
- Pacific Drug Review**, Woodlark Bldg., Portland, Ore. (M-25) Articles on drug merchandising, window and inside display, advertising. F. C. Felter. Nominal rates. Pub.
- Pacific Road Builder and Engineering Review**, 74 New Montgomery St., San Francisco. (M) Illustrated features of interest to engineering and roadbuilding contractors and engineers, from Western states only. E. S. Pladwell. \$25 minimum, including photos. Pub.
- Packing & Shipping**, 30 Church St., New York. (M-25) Items of interest to large industrial companies, railroads and other transportation agencies, on packing, loading, hauling, distribution, loss and damage in shipping, etc., 1000. C. M. Bonnell, Jr. ¼ to 1c, photos 50c to \$1. Pub.
- Picture and Gift Journal**, 537 S. Dearborn St., Chicago. (M-20) Merchandising articles on picture shops, photos. W. W. Raleigh. About ¼c, photos 50c to \$1. Pub.
- Plastics and Resins Industry**, 250 Park Ave., New York. (M-50) Technical and non-technical articles on manufacturing methods used for plastic items; short cuts; news of molding and fabricating plants and personnel. George Herrick. 1c-2c; photos, \$3. Pub.
- Plumbing and Heating Journal**, 45 W. 45th St., New York. (M-25) Articles covering current trends in plumbing and heating business; unusual merchandising, management methods of successful contractors with pertinent high-grade human-interest illustrations, 1000. R. G. Bookhout. 1c. Pub.
- Plumbing and Heating Business**, 2836 Grand Central Terminal Bldg., New York. (M-15) Articles, usually on assignment, covering plumbing, heating contracting; trade news. 1¼c. Pub.
- Post Exchange**, 292 Madison Ave., New York. (M) Informative material covering operation of post exchanges. Maj. John Russell Ward. Approximately 1c; photos, space rates (\$1.50-\$5.00).
- Power**, 330 W. 42nd St., New York. (M-35) Technical articles on power generation by engineers or power executives, up to 1500. \$10 to \$12 page, 1000 words. Pub.
- Power Plant Engineering**, 53 W. Jackson Blvd., Chicago. (M-25) Articles on power plant operation, appliances and use, 500-1500. Ralph E. Turner. ¼c. Pub.
- Power Wagon**, The Motor Truck Journal, 536 Lake Shore Drive, Chicago. (M) Articles on war-time maintenance and

conservation of large fleets of trucks and trailers, 1000-2500. A. W. Stromberg. To 1c, Pub.

Practical Builder, 59 E. Van Buren St., Chicago. (M-10) Correct technical articles on residential and smaller business building, with "how-to-do-it" standpoint, 300. Herbert V. Kaepfel, Ex. Ed. Indefinite rates, Pub.

Printing, 41 Park Row, New York. (M-25) Printing plant and sales management articles up to 1200, trade news of employing printers and their plants. Charles C. Walden, Jr., Ed.; Ernest F. Trotter, Mng. Ed. 30c inch, photos \$1 to \$2, Pub.

Progressive Grocer, 161 6th Ave., New York. (M-25) Illustrated idea articles, 100-200; grocery trade articles, especially success stories, 1200-1500; photos, Carl W. Dipman. 1c to 2c, Acc. Original jokes with grocery slant, \$1 each. Attractive photos of food window and interior displays, meat displays, \$3 to \$5 each.

Publishers' Weekly, The, 62 W. 45th St., New York. (W-15) Articles about and of interest to book trade, 1500-2000. Frederic G. Melcher, Mildred C. Smith. 1c, 10th of mo. following Pub.

Radio-Television Journal & Talking Machine World, 1270 6th Ave., New York. (M) Trade news and features. Limited market. Fair rates, Pub.

Radio Retailing, 480 Lexington Ave., New York. (M) Illustrated features on radio merchandising, 100-500. O. H. Caldwell. 1c up, Acc.

Radio and Television Weekly, 99 Hudson St., New York. (W) Correspondents in principal cities provide news coverage. Low rates, Pub.

Railway Mechanical Engineer, 30 Church St., New York. (M-35) Railroad shop kinks, photos. Roy V. Wright, 50c inch, Pub.

Real Estate Record, 119 W. 40th St., New York. (W-50) Articles on building management (office and apartment buildings). Norbert Brown. 1c, Pub.

Refrigeration, 1070 Spring St., N. W., Atlanta, Ga. (Bi-W-15) Name and fact stories on ice refrigeration, merchandising of ice and ice refrigerators, and refrigerated locker plants. O. J. Willoughby. \$4 column, Pub.

Retail Bookseller, The, 55 5th Ave., New York. (M-25) Approved articles of practical interest to booksellers and rental library proprietors, 1500-2500. Francis Ludlow. 1c, Acc.

Retail Management, 260 Tremont St., Boston, Mass. (M) Concise, full-of-fact articles on department and furniture merchandising, management, promotions. V. E. Borges. 3/4 to 1c, Pub.

Retail Tobacconist, 1860 Broadway, New York. (M-15) Articles on business methods of successful tobacconists 500-1500. Wm. H. Small. 3/4c, Pub.

Rock Products, 309 W. Jackson Blvd., Chicago. (M) Articles on cement, lime, gypsum quarries, sand and gravel plant operations, etc. Indefinite rates, Pub.

Rough Notes, 1142 N. Meridian St., Indianapolis. (M) Business-getting ideas of interest to automobile, casualty, fire and marine insurance salesmen. Irving Williams. Fair rates, Pub.

Rubber Age, 250 W. 57th St., New York. (M-35) Articles of interest to manufacturers of rubber products up to 2400. M. E. Lerner. \$8 page, Pub.

Seed World, 211 W. Wacker, Chicago. (2M) Articles on growing and merchandising seeds. Bob Helgeson. 3/4c, Pub.

Service, 19 E. 47th St., New York. (M-25) Technical or semi-technical articles of interest to professional radio service man, and distributor of radio parts and accessories. Alfred A. Ghirardi, Adv. Ed. 1c.

Shipping Management, 425 4th Ave., New York. (M-25) Articles of interest to shippers of leading manufacturing, wholesaling, and retailing firms. Earl K. Collins. 1c, Pub.

Soda Fountain & Quick Food Service, 386 4th Ave., New York. (M-25) Illustrated articles on business-building methods for soda fountains, soda lunches, to 1000. V. E. Moynahan. 1c, Pub.

Southern Automotive Journal, 1020 Grant Bldg., Atlanta, Ga. (M) News and features covering the automotive trade in the South and Southwest. Paul Cain. 1c and up, Pub.

Southern Funeral Director, 1070 Spring St., N. W., Atlanta, Ga. (M-25) Articles of interest to southern morticians; merchandising in display rooms, collections, advertising, illustrated articles on new funeral homes costing \$25,000 or more, public relations. J. C. Edwards. 1/2 to 1 1/4c, Pub.

Southern Hardware, 1020 Grant Bldg., Atlanta, Ga. (M-25) Illustrated articles on management and merchandising methods in southern hardware stores. T. W. McAllister. 1c up, Pub.

Southern Printer, 75 3rd St., N. W., Atlanta. (M) Illustrated factual articles, 1000-1500, based on actual experiences of printers in 14 southern states. Josiah Carter, 20c col. inch, Pub.

Southern Stationer & Office Outfitter, 75 3rd St., N. W., Atlanta, Ga. (M-20) Business-building articles based on interviews with Southern stationers and office outfitters. V. T. Crenshaw. Low rates, Pub.

Southwestern Baker, 542 M. & M. Bldg., Houston, Tex. (M-20) News and features of Arkansas, Louisiana, Mississippi, So. Carolina, Tennessee, Texas, Alabama, Florida, Georgia, No. Carolina, Oklahoma and New Mexico, baking industry. Charles Tunnell. 1/2 to 1c, photos \$1, Pub.

Southern Fisherman, 504 Pan American Bldg., New Orleans, La. (M) Needs regular correspondents along the southeastern shores; specifically Texas, Maryland, Virginia, the Carolinas, and some points in Florida. Commercial fishing only; no sport fishing. Also, features with photos on wholesaling, frozen food merchandising, restaurant use and all other aspects of commercial seafood merchandising. Query. Warren Gleason.

Spice Mill, The, 106 Water St., New York. (M-50) Feature articles on tea, coffee, spices, condiments and flavoring, especially dealing with practical manufacturing and merchandising problems. 3/4 to 1c, Pub.

Sporting Goods Dealer, The, 10th and Olive Sts., St. Louis, Mo. (M-25) Illustrated interviews on sporting goods merchandising, store management, news, 3/4c up, Pub.

Starchroom Laundry Journal, 305 E. 45th St., New York.

(M-25) Short trade stories, well illustrated. Noel Grady. Special rates, Pub.

Super Market Merchandising, 45 W. 45th St., New York. (M) Illustrated articles, and news items, on management and operation of super markets, 2500, maximum. M. M. Zimmerman. 1c, Pub.

Surgical Business, 369 Lexington Ave., New York. (M-25) Articles of interest to manufacturers, wholesalers, dealers and salesmen of surgical supplies, instruments, equipment and orthopedic appliances, to 1000. Dramatic or pattern photos for front cover. 1c up, Pub.

Syndicate Store Merchandiser, 79 Madison Ave., New York. (M-20) Interior and exterior photos of outstanding 5 and 10 cent store displays; news of personnel changes, with photos; and new stores with photos; also human-interest items tied up with variety stores. Preston J. Beil. 3/4 to 1c, Pub.

Telegraph Delivery Spirit, 356 S. Spring St., Los Angeles. (M-50) Staff written except for monthly short story 850-900 dealing with florist business, and one authoritative article for "Helpful Ideas for Your Business" department, 900-950. J. Nevin Kunkle. 3/4c, Pub. Cartoons, \$2.50.

Tire Review, 31 N. Summit St., Akron, Ohio. (M) News of tire trade; merchandising articles on tire retailers, retreaders, etc. Edward S. Babcox. 1c, Pub.

Tires Magazine, 386 4th Ave., New York. (M-25) Merchandising and servicing articles on tire retailers and super-service station operators, 1500-2000. Jerome T. Shaw. 3/4 to 1c, news items 25c inch, fillers 3/4c, photos \$2, Pub.

Tool Engineer, The, 2842 W. Grand Blvd., Detroit. (M) Technical articles on mass manufacturing methods, new processes, new types of fixtures, etc. 1500-2500. Roy T. Bramson. Varying rates; photos, \$2.50, Pub. (Query because of censorship.)

Venetian Blind Dealer, 431 S. Dearborn St., Chicago. (M) Articles on merchandising of Venetian blinds; also photos and items showing interesting and unusual applications. M. B. Pendleton. 1c, Pub.

Voluntary and Cooperative Groups Magazine, The, 114 E. 32nd St., New York. (M) Constructive articles for heads of voluntary and cooperative organizations 1000-2000. Gordon Cook. 3/4c, photos \$1, Pub.

Welding Engineer, 506 S. Wabash Ave., Chicago. (M-35) Technical and practical articles of interest to welding departments and shops. T. B. Jefferson. 1c, Pub.

Western Brewing and Distribution, 304 S. Broadway, Los Angeles. (M) News and features of brewing industry of West. Geo. F. Haines. Query on features, Pub.

Western Confectioner Ice Cream News, 304 S. Broadway, Los Angeles. (M-25) Out of market for duration. Richard Merrifield. 25c inch, Pub.

Western Construction News, 503 Market St., San Francisco. (M-35) Articles on all phases of Western construction engineering. Varying rates.

Western Flying, 304 S. Broadway, Los Angeles. (M) Practical articles on aviation sales, service, production, or aircraft operation. Query on features. Lawrence Black, Mng. Ed. 1c and up, Pub.

Western Plumbing & Heating Journal, 3665 S. Vermont Ave., Los Angeles. (M) Trade news and features from west of the Rockies. John B. Reeves. Indefinite rates, Pub.

Wholesaler's Salesman, 330 W. 42nd St., New York. (M-25) Query editor on experiences of wholesalers' salesmen in selling electrical products. O. Fred. Rost. \$10-\$25 article, Pub.

Wine & Liquor Retailer, 220 E. 42nd St., New York. (M-25) Illustrated merchandising features on wine and liquor package stores (no bars). Lew Schwartz. 3/4c up, Pub.

Wine Review, 1355 Market St., San Francisco, Calif. (M-25) Articles on wine production and merchandising, etc. News items. P. T. Carre. 25c inch, Pub.

Wood Construction, Xenia, O. (2M-20) News articles on retail lumber and building supply dealers, based on specific interviews. Findley M. Torrence. 16c inch, including art, Pub.

MUSICAL

Diapason, 306 S. Wabash Ave., Chicago. (M-15) Highly specialized articles on organs, organists, church music, recital programs, reviews, 100-1000. S. E. Gruenstein. \$2 to \$4 col., Pub.

Etude Music Magazine, 1712 Chestnut St., Philadelphia. (M-25) Articles on musical pedagogics, 200-2000; photos, cartoons. James Francis Cooke. \$4 column (600 words), Pub.

Metronome, 119 W. 57th St., New York. (M-25) News of popular bands and orchestras, staff written. Geo. T. Simon. Indefinite rates, Pub.

Musical Forecast, 514 Union Trust Bldg., Pittsburgh, Pa. (M-20) Articles and news items of interest to musicians, and laymen. \$1 per column, Pub.

Swing, 67 W. 44th St., New York. (M-25) Articles in popular music field, personality sketches, 1000-1500, with photos; cartoons. Richard M. George. Rates not stated.

SPORTS (COMPETITIVE)—RACING—HORSES

Baseball Magazine, The, 175 5th Ave., New York. (M-20) Major league baseball articles. Clifford Bloodgood. 3/4c, Pub.

Horse Lover, The, 154 Borica Way, San Francisco, Calif. (6 times a year.) Articles on riding, dude ranches, breeding, 500-1800. J. Hartford, 7c printed inch, Pub.

National Bowlers Journal and Billiard Review, 506 S. Wabash Ave., Chicago. (M-25) Articles on bowling, billiards, lawn bowling; short stories; photos; news items; cartoons. H. G. Deupree. 1c, Pub.

Rider and Driver, The, 342 Madison Ave., New York. (M-35) Articles on horses, racing, etc. Samuel Walter Taylor. Good rates, Pub.

Scholastic Coach, 220 E. 43rd St., New York. (M-25) Technical articles on football, basketball, track, field, 1000, for high and prep schools; photos, drawings. Owen Reed. 1c, Pub.

Sporting News, The, 10th and Olive Sts., St. Louis. (W-15) Feature stories, 2000-3000, with pictures on organized baseball and players. Edgar G. Brands. \$6 col., Acc.

LITERARY MARKET TIPS

Life Story, 1501 Broadway, New York, publishes each month four letters from men in the armed forces. "What has your own personal hero written you? Send us your favorite letter. No letters can be returned, so make a copy if you want to keep the original letter." For each winning letter, \$10 goes to the service man, \$5 to the person entering the letter. This magazine continues its monthly contest, "How I Met the Man I Love." \$25 for the best letter, \$10 for every other letter published.

Modern Beauty Shop, 608 South Dearborn St., Chicago, Virginia Huss, editor, writes a contributor, "As we maintain a large editorial staff, we are rarely in the market for material from outside sources."

American Lumberman, 431 S. Dearborn St., Chicago, is looking for ideas for building and maintaining sales volume of lumber and building material dealers, which do not conflict with wartime restrictions, home remodeling jobs within \$200 limit; small farm building stories, and successful lumber dealer advertising ideas. Payment is made on publication at \$1.00 a page for feature stories, \$3.50 for column for news. Editor is E. H. Johnson.

Winners, 1645 Grand Concourse, New York, pays \$1 for every acceptable item dealing with prize contests. Contributions must be of a factual nature, including reports of new and coming contests. Editor is Allen Glasser.

Yankee, 144 High St., Boston, Mass., has suspended for the duration. Reason given by Courtney Guild, publisher, is "Ill health, business conditions, personnel, and the war—all beyond my personal control." Mr. Guild expresses the hope that at the end of the war the magazine may pick up from where it has left off.

Announcing the winners of the 18th annual national one-act play writing competition, the Berkeley Playmakers state: "Due to conditions caused by the war, it seems unlikely that any of the plays submitted in the competition can be produced by the Berkeley Playmakers in the near future. The manuscripts are meantime being returned to the respective authors and released for any contemplated production elsewhere."

Southern Marine Review, Pan American Bldg., New Orleans, La., needs more correspondents along the river ports, specifically from Ohio, Kentucky, Missouri, Tennessee, and Mississippi river port cities. Both news and features are used. Warren Gleason is editor.

Glamour, 420 Lexington Ave., New York, the magazine for career girls from 18 to 25 years of age, is no longer using short stories, but confining itself to feature articles, 1500 to 2000 words in length.

Western Family, 3224 Beverly Blvd., Los Angeles, is now being edited by Marian Moore. Miss Moore writes: "We are in the market for fiction from short shorts to 4000 words, and we pay 1½ to 3 cents a word according to the value of the material. We also accept occasional timely articles of about 1500 words and mystery fiction of 7000 to 8000 words, suitable for publication as a two-part serial."

Western Catholic, Quincy, Ill., has been consolidated with the national edition of *Our Sunday Visitor*, Huntington, Ind. The combined newspaper will be printed in tabloid form. The first section will be devoted to general news of the diocese, the nation and the world and will embrace special features and editorials familiar to readers of *Western Catholic*. The second section will be the national edition of *Our Sunday Visitor*, with articles and features for non-Catholics as well as Catholics, while the third section will be for the youth. Editorial offices will be at Springfield, Ill.

The Willis N. Bugbee Co., Syracuse, N. Y., play publishers, invites submission of full evening plays. Outright purchase is made.

Close-up Inc., 60 Hudson St., New York, announces that *Gripping Detective Cases* has been changed to *Human Detective Cases*. This and *Revealing Detective*, and *Confidential Detective*, are all bi-monthly publications using fact detective stories. Rates of all are 1 cent and up on acceptance, photographs from \$3 to \$5. Louis H. Silberkleit is editor.

Better Living, 570 5th Ave., New York, has ceased publication for the duration.

Fishing Gazette, 461 8th Ave., New York, can use correspondents in various fishing centers. Photos or good snapshots of commercial fishing boats, giving detail of equipment, are desired. Carroll E. Pellisier, editor, promises payment at the rate of \$5 a page for articles, 25 cents an inch for news, and up to \$3 for photos, on acceptance.

Tool Engineer, 2842 W. Grand Blvd., Detroit, advises prospective contributors to query first, because of censorship. Roy T. Branson, editor, states that rates are based on value of manuscripts.

Floor Craft, 1800 E. National Ave., Brazil, Ind., gives direct assignments to competent correspondents on large buildings and their floor maintenance. Prospective contributors should write for instructions. Payment is made on acceptance at ½ cent a word. Dave E. Smalley is editor.

Minicam Photography Magazine, 22 E. 12th St., Cincinnati, Fred Knoop, editor, is looking for helpful gadget ideas for war-time methods and techniques, brought about by shortages of materials.

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KALEIDOGRAPH, A National Magazine of Poetry
(Published monthly since 1929; 25c a copy; \$2 a year)
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WHY WRITE A NOVEL

by Jack Woodford

In "Why Write A Novel," Woodford for the first time takes off his gloves, bites in the clinches and tells the truth, the whole truth, and nothing but the truth about not only the writing of novels, but the selling of them in the Eastern Publishing market. Few publishers would have dared to produce this book. Murray & Gee, while not sponsoring everything he says in his book have permitted him to say what he chooses. While there is much of expose and much of satire in the volume, there is also much basically sound advice for the young novelist writing his first novel. You may become a fan for this book as thousands have for "Trial and Error." Or you may loathe it, the author, and the publishers; but we guarantee that you will not find it dull.

Mr. Woodford has successfully written a long shelf of novels. His daughter, Louella, had her third novel published this year and a fourth will appear next year. Woodford knows most of the American novelists. He has contributed short stories to over two hundred magazines in this country and England during the past quarter century. He has also written articles of every description for every sort of magazine; and even contributed poetry to such esoteric and exotic poetry magazines as Ezra Pound's quondam "Exile" magazine. He worked as a scenarist on the lots in Hollywood for four years. His first book on writing, "Trial and Error," has for ten years been the best seller among writing books.

"Jack Woodford has blown the lid off the whole writing, selling and publishing game . . ."—Harry Stephen Keeler.

"An author worth watching and waiting for is Jack Woodford."—Max Miller.

"Woodford's style might be described as George Ade gone native. You never quite know what he will be about with his devilish learning."—Boston Transcript.

"Woodford is interesting and full of common sense . . . of value to any person planning to make a living by writing."—Louis Bromfield.

"Why Write A Novel" is greater even than "Trial and Error," the standard book on writing for publication in this country. Woodford has taught thousands of writers how to write, and no writer, or anyone interested in writing or writers should be without a copy of "Why Write A Novel."

326 pp. \$3.00.

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Nifty, 14 E. Jackson Blvd., Chicago, contrary to the report recently given, does not use prose or gags, but is made up entirely of cartoons.

Woman's Life, 354 4th Ave., New York, is in the market for helpful, entertaining articles, 400 to 2500 words in length, on all phases of a woman's life. Good rates are paid on acceptance. Douglas Lurton is editor.

American Baby, Inc., 258 Riverside Dr., New York, uses verse occasionally, and also good pictures, but these are not paid for. Credit only is given to the contributor. Beulah France, R. N., promises prompt reports on all material.

The War Doctor, 41 E. 42nd St., New York, Frank W. Murphy, editor, states the type of material needed would, in most cases, be written by physicians or those closely affiliated with them. Requirements are for 150-word anecdotes, cartoons, photos, showing the human interest side of military and naval medical practice. 6 cents a word is paid for material on publication.

Address of *Poesy Book*, in our January Verse Market List without address, is 51 Ausdale Ave., Mansfield, Ohio.

Diogenes, 1650 Monroe, Madison, Wis., makes this late report: "We're somewhat highbrow . . . interested in work of an experimental nature. Publication is irregular, but we hope to have another large issue out soon." Arthur Blair is editor.

Fraternal Outlook, 80 Fifth Ave., New York, is sending the following announcement to contributors: "We regret that unforeseen conditions connected with wartime difficulties in publishing have caused us, for the time, to abandon our plans for a new, enlarged format and to avoid loss of time and money for postage, as well as labor, we must advise you not to submit Mss. to us until further notice.

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SHOULD A WRITER STRIVE FOR ORIGINALITY?

\$10 For The Best Letter

The problem, as stated by a Denver A. & J. reader, makes a personal reference to Erle Stanley Gardner, the famous writer of mystery stories. But Mr. Gardner, we are sure, will not mind—the question is so useful. J. C. P. is perplexed. She writes:

My husband, a traveling man, spends weeks at a time covering small towns in Wyoming, Nebraska and other states. He has become a mystery fan—says the local motion picture is always one he has seen before, and a Pocket Book makes a perfect evening. He brings home some of the books. Queen is one of his favorites, but best of all, he likes Erle Stanley Gardner and Perry Mason.

I have been writing ever since I graduated from college, where I majored in English Literature. My professors always scoffed at "current stuff," such as Gardner writes. They said it was written to pattern, had no originality. In my writing, originality has always been my aim. I have carefully avoided, as best I could, writing like any other writer. I have had a little success, but not much. I am sure the Colorado Authors' League wouldn't admit me to membership.

Recently I got interested in looking at a Gardner book; I read in *The Author & Journalist* that he had set an all-time high for sales. I liked the book, and read others—*Velvet Claws*, *Counterfeit Eye*, *Sulky Girl*, etc. I noted this. Over and over again Mr. Gardner uses the same devices. He can hardly start a Perry Mason story without placing the first scene in his law office with a queer client. Didn't Doyle use that trick with Sherlock Holmes many times? Again and again, Gardner has Perry Mason discover a murder before the police do, and conceal the fact and perhaps tamper with the evidence. In story after story, Mason puts a client or key witness in hiding out of town. For his climaxes, the author uses courtroom scenes repeatedly.

Mr. Gardner evidently feels no compulsion to be original. In fact, he studiously avoids being such. Yet his book sales are now up in the millions.

Am I foolish to try to be original? Should I forget the ideas of my college professors, and study the formulas that successful writers employ and get up something that imitates them?

J. C. P. poses a pretty question. Should a writer ignore formulas in general use, and strive to be original? \$10 is offered for the best letter received by May 1. Entrants who wish their letters returned should enclose postage. Address Contest Editor, Box 600, Denver, Colo.

Chatter, Watervliet, N. Y., will continue as *Hearth Songs*, a quarterly, edited by Ruth Dietz. Subscriptions to *Hearth Songs* are desired from contributors, but are not required.

Hartford Times, Hartford, Conn., Martha L. Spencer, poetry editor, reports that poems not to be used are returned at once. Out-of-town contributors are sent copy of paper when their poem is used.

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FOOD—NO. 1 WAR SUBJECT

OWI asks that Food, currently the most important subject on the home front, be covered in five aspects, through articles, fiction and in other ways. T. Swann Harding, Office of Information, Washington, D. C., can be consulted regarding three subjects—America's Biggest War Plant, U. S. Crop Corps, and Victory Garden News. The Magazine Section, OWI, has information on the Waste Kitchen Fats Campaign. Fifth subject is Peanuts, on which Alice Nichols, Food Distribution Administration, Department of Agriculture, will supply information.

Action magazine writers should ask the Magazine Section for War Guide Supplement VII, indicating whether they write for men's or women's magazines or both.

□ □ □ □

The Flying Cadet, Graybar Bldg., 420 Lexington Ave., New York, is temporarily devoted entirely to military aviation and aviation instruction. Archer A. St. John is publisher.

Syndicate Store Merchandiser, 79 Madison Ave., New York, in addition to using news and photos of 5 and 10 cent stores, also uses human interest items tied up with variety stores. Preston J. Beil is editor.

Laundry Age, 9 E. 38th St., New York, is now a semi-monthly.

Everywoman's Magazine, 1790 Broadway, New York, reports an overstocked condition at present, but states the market will be open in a few months.

Spectator, Portland, Ore., has discontinued for the duration.

Southern Fisherman, Pan-American Bldg., New Orleans, La., is interested in illustrated features on wholesaling, retailing, frozen food merchandising, restaurant use and all other aspects of commercial seafood marketing, as well as in constructive articles on commercial fishing. Regular correspondents are retained in principal cities along the southeastern shores.

Stardust, 8045 20th N.W., Seattle, Wash., uses a daily poem not over 15 lines, sending copy of paper to the writer.

PRIZE CONTESTS

Our Dumb Animals, 180 Longwood Ave., Boston, Mass., announces its annual photograph contest, with cash prizes totaling \$95, and ten additional prizes of subscriptions to the magazine (value \$1.00 each). In all, 33 prizes are offered, as follows:

First, \$25, cash; second, \$15, cash; third, \$5, cash. Fourth to thirteenth, \$3, cash, each. Fourteenth to twenty-third, \$3, cash, each. Fourteenth to twenty-third, \$3, cash, each; twenty-fourth to thirty-third, one year's subscription to *Our Dumb Animals*. Subjects must be either live animals or live birds. Excluded are pictures of wild animals in captivity, caged birds, circus or hunting pictures, or those showing cruelty. All photographs must be strictly original, hitherto unpublished. Preferred size is 3x4 to 4x6. Only good, clear prints, preferably glossy finish, are considered. Closing date is June 30, 1943.

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Stuart Friedman

Another New Writer Goes To Town!

Says Stuart Friedman, March 3, 1943: "A few months ago I came to you without a sale, after years of trying. Now, with the markets you've opened for me and the orders you've secured for me to do new stories, I'm going on full time writing."

When he came to us for help we found he had talent and good ideas but that he spoiled his detective stories by faulty construction and careless writing. We went to work. Friedman had to take some stiff criticism, but it showed him what was wrong with his work, and why. We helped him replot and made him re-write his stories until they were good enough for us to recommend to the editors.

Booklet, **Practical Literary Help** and latest market news letter on request.

A beginner six months ago, Stuart Friedman is today frequently on the contents pages of **Detective Tales**, **Mammoth Detective**, **10 Detective Aces**, **Doc Savage Magazine** and **10 Story Detective**. The details of his success challenge you at the left.

For 20 years we have developed new writers like this one into big names in every literary field. We're constantly pushing them ahead, too—**This Week**, **Redbook**, **Mademoiselle**, **Colliers**, **Saturday Evening Post** and other big money slicks. **Motion Picture Magazine**, **Woman's Day**, **Holland's Toronto Star Weekly** and numerous other intermediate slicks, confession, true detective and leading pulp markets have taken **first contributions** by our clients during the last few weeks. If you have talent and are really willing to work, we can also get results like these for you.

If you have sold \$1,000 worth of magazine copy within the last year, our help costs you nothing except the regular commission on American, 15% on Canadian, 20% on foreign sales. If you have sold \$500 worth in last year, we will work with you at 1/2 reading rates to beginners. If you are a beginner or have sold only one or two items, we have to charge you reading fees until we have sold \$1,000 worth of your work.

Our fees are \$2.50 on mss. up to 2000 words; \$5.00 on scripts between 2000 and 5000 words; \$1.00 per thousand on those 5-12,000. Special rates on longer novelets and novels. For them you receive an honest professional appraisal of your work, revision and replot suggestions if it can be made salable, or our recommendation of salable scripts to editors and suggestions for new copy in line with your talents.

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BOOKS RECEIVED

THE EDITOR ACCEPTS, by Earl Reed Silvers. Rutgers University Press. 284 pp. \$2.50.

Plenty of writers have done autobiographies, and very interesting ones. But they have addressed themselves usually to the general reader, and what they have said about writing methods and philosophy has typically proved, to a craftsman, fragmentary and disappointing. Earl Reed Silvers, author of hundreds of juvenile short stories and serials, and of considerable adult fiction, a professor at Rutgers University, began the story of his life with a different motive and plan. He would show people how to write through recital and analysis of his own experiences.

It makes an absorbing book, and a text on creative writing which should become a fixture in the literature of the subject. Part I and Part II are devoted, respectively, to "Adventures in Writing" and "Adventures in Teaching." Then Mr. Silvers tells the story of the great adventure—the year off from college activities, during which he would devote himself exclusively to writing. With borrowed funds, he started for a Maine island.

In such a year as many A. & J. readers have dreamed of for themselves, Dr. Silvers didn't accomplish as much as the family, including himself, hoped he would. Things at times went to pieces, as they tend to do when pressures are relaxed, and all one's time is his own. (The routine for years had been heavy week-end writing.) He concluded a divided life, part literary, part academic, was best, for a variety of reasons. But during the year off he did make the big markets.

The author offers as case studies various of his published stories, reprinting in entirety with illuminating analysis. There is "If In Years to Come," which, sold to *Good Housekeeping*, was condensed by *Reader's Digest*, and dramatized for radio by Orson Welles. One interesting exhibit is a *Good Housekeeping* story so handled that it shows words edited out of the author's manuscript, other words edited in. This section of the book is entitled "The Technique of Short Story Writing." The concluding section is a complete treatise on "Juvenile Stories: A Proving Ground."

Earl Schenck Miers strikes fire in the introduction, deciding after consideration of De Maupassant, Chekhov and others, that short story writing isn't an art. "In a very realistic sense," he declares, "short story writing has become a craft which may be mastered with patience, intelligence, and understanding of what editors wish to buy."

WHY WRITE A NOVEL, By Jack Woodford. Murray & Gee. 326 pp. \$3.00.

This is in the unconventional vein of the author's *Trial and Error*, published ten years ago and still selling well. The Woodford variety of how-to treatise is unlike anything else concocted by the thousands of people who have told others how to write, prune apple trees, or run a bank. "Make it entertaining!" is Woodford's No. 1 rule. But he mixes in a great deal of shrewd understanding. In "Why Write A Novel" there are individual passages worth the price of the book, along with a lot of stuff which the author confessedly offers only to amuse.

In discussion of novel technique, exposes of book publishing conditions, and robust language and anecdote, the book is very much a shocker. Some will like this. An occasional reader will throw the volume on the fire, open the windows, and write a letter to Anthony Comstock.

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